LITERARY USE OF LANGUAGE AND IDEOLOGY: THE
TECHNIQUE OF LANGUAGE DEFAMILIARIZATION
IN FRANCIS DENG'S NOVEL, ‘CRY OF THE OWL’

A thesis submitted to the Department of English in partial
fulfillment of the requirements for the degree of M.A. in English
language

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Dedication

To the soul of my beloved mother who left before seeing this work.
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Thanks are to the Almighty without Whose help this academic dream would have never come true.

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Abstract

This study proceeds with the belief that literary use of language is a manifestation of the phenomenon of linguistic defamiliarization: an idea of the Russian Formalists which refers to the vast styles and techniques used by the literary writers to make meanings that are newer to the existing conventional meanings in everyday uses of language. This defamiliarized use of language inevitably signals ideologies of those authors and of the social groups they represent. Thus, the study sues these properties of literature in terms of defamiliarization in Francis Deng's novel *Cry of the Owl*, situating it within the corpora of African literature. That is, with the awareness of the novel's meaning to the Sudanese people's socio-political life.

However in order to discuss these styles and techniques, the study has implemented some linguistic apparatuses which have come to be used in literary criticism since the late 20th century. In the light of the linguistic approaches to literature, the study takes the novel as a communicative event which holds the author, the characters and the reader. Then to guide the analysis, the following theses were set out:

1. The discursive structure of the novel evinces the author’s echoing of the people’s ethos in the world he writes about.
2. The narrative strategies the author implements reflect his world-views about the issues he addresses.
3. The author implements linguistic devices, techniques and strategies of making themes to address the sociopolitical problem of Sudan.
مستخلص

تنطلق هذه الدراسة بالفكرة القائلة بأن لغة الأدب هي تجسيد لظاهرة "التغريب اللغوي" التي أتى بها الشكلانيون الروس ليشيروا إلى مختلف الأساليب والوسائل اللغوية التي يتبعها الأدباء لصياغة معان جديدة غير المعاني المعتادة المتناولة بين مستخدمي اللغة في الحالات العادية. استخدم التغريب اللغوي في الأدب له دلالات أيدولوجية متعلقة بصاحب النص الأدبي المعنى والمحيط الاجتماعي لهذا الأدب كما يبرزه أدبه. هذه الدراسة تنتقد عن ملامح التغريب اللغوي في رواية فرنسس دينغ طائر/السوم وتضمن الرواية في قالب الأدب الأفريقي مع اعتبار ما تحمله هذه الرواية من دلالات أجتماعية.

لدراسة هذه الأساليب والوسائل اللغوية تعتمد الدراسة على بعض الأجهزة التحليلية في علم اللغويات الحديث ظلت تستخدم منذ أواخر القرن العشرين. وعلى ضوء هذه المذاهب الحديثة في تحليل اللغة يتم في الدراسة الحالية التعامل مع الرواية باعتبارها تخاطب عبر اللغة بين المؤلف (الراوی) و الشخوص والقارئ. ولتسليط الضوء على النواحي الاجتماعية لنص الرواية وتمثلاتها في البنية اللغوية، تم تقديم الفرضيات التالية:

1. أن البنية اللغوية الخطابية للرواية تعرض استدعاء واستصداه المؤلف للصوت الثقافى الاجتماعي للناس الذين يكونون عالم الرواية.

2. أن الحبكة السردية التي تستخدمها الراوي تعكس فهمه الخاص للعالم الذي يشير إليه من خلال الرواية.

3. يقوم المؤلف بتسخير الإمكانيات الأسلوبية لغة لتفاعلي مع المشكلة الإجتماعية في السودان عبر الأدب الروائي.
Chapter I

Introduction

1.0 Overview

There is a noticeably growing interest in the study of the social functions of language, especially among those who are enthralled by the progress of discourse analysis as a sophisticated branch of sociolinguistics. In their continuous digging in this aspect of language, discourse analysts supply the arena of linguistics with entries to sociolinguistic analysis of language, one of which is language and ideology. On the other hand, the tendency to embrace text-grammar as a departure from sentence-grammar is equally increasing. This revolution of textuality gave birth to the linguistic conception that texts of various genres have a common linguistic essence that is very much greater and significant than these texts to be discriminated by means of their genres. One gift of this rebel is that literary uses of language are not to be discarded as materials for sociolinguistic analysis.

The above ideas, the orientation to the functionalism and the dominance of text-grammar are heated by the growth of linguistic stylistics which helped bringing the literary criticism into the realm of linguistics without harking to impediments of literary/non-literary distinction. At this stage, literary uses of language are no longer be discarded as communicative because of their literariness; rather they
came to be considered as having their communicative functions in the society which produces them, and meeting social goals.

Moreover, as it is proved in Bakhtin’s work on *heteroglossia*, all texts incorporate various voices and styles. Literary texts as more central in this property provide a solid ground for the study of discourse as interaction of different individuals’ and collectives’ voices. The intertwining of discourse and ideology is sought in the discursive strategies and styles which are deployed for the communication of these voices. This critical analysis of discourse devotes a great deal of space for the study of ideology- defining it in terms of systems of belief- and formulates its circular relationship with discourse:

*Ways of talking produce and reproduce ways of thinking and ways of thinking can be manipulated via choices about grammar, style, wording and every other aspect of language (Johnstone, 2002: 45).*

In the light of this, all the aspects of the text of every language use, bear and signal the mental life of the author of that text. In literature then, one could talk about various techniques relevant to the study of the relationship between language use and ideology, as
(ideology) being termed as a system of social beliefs, attitudes, intentions and goals.

Thus, as modern linguistics developed, its analytical tools for the analysis of different language uses infuse literary critics with tendency towards a linguistic criticism of literature that utilizes ideas and apparatuses from various linguistic theories. In the same trend, the present study, digging in the area of interplay between language and ideology in fiction, makes use of a set of linguistic tools and traditions from literary criticism.

1.1 Statement of the Problem

As it has grown out of the early social myths and romances of the time from the 12th century, the novel is in a tireless pursuit of modernity and objectivity that are viable to meet the social satisfaction. The novel has begun to rise to the subject matter about the daily social life by the emergence of idealism and realism in the world of fiction, however contemporarily it is achieving an advanced state of dominance of the social novel. It has become a discursive tool for gaining rhetorical triumph in communicating social and political opinions.

Frances Deng has been engaged in exposing the cosmology of his Dinka people and addressing the sociopolitical problem in Sudan; he wrote several books on anthropological, folkloric, religious, and political issues emphasizing the dynamics and conflicts of identity.
Cry of the Owl comes in the same vein in a novelistic genre as an attempt of the author to deliver his opinions on these issues through fiction. Thus, the novel in its formal experimentation, poses itself on a new dawn of the African fiction. It presents a lively example of the preoccupation of fiction with the social life, and of the interrelationship between language and ideology.

The present study is concerned with the way the author’s ideologies are being communicated through the implementation of language devices, i.e. the various styles and techniques which make up the novel’s plot and themes.

1.2 Research Objectives

Dealing with ideology and in this area of frontier of the two disciplines: linguistics and literary criticism, this research attempts at meeting the following objectives:

i. Contributing to and appreciating the new trends in linguistic analysis and literary criticism and proving the usefulness of these newly rising concepts for the study of language.
ii. Updating students of literature on the new horizons of the linguistic approach to the novel, especially the contemporary African novel and its revolutionary formal experimentation.
iii. Drawing the attention of the Sudanese students of literature to the textual evidences of a Sudanese novel in English with regard to the rarity of its kind.

1.3 Significance of the Study

This study might provide a useful experiment in the analysis of fiction for the interested academician through the methodological framework it builds. In addition, it presents a critical account, based on the linguistics, of a Sudanese literary work that might be enthralling to analysts and critics who are engaged in the field of socio-politics, especially the way it analyses the relations between literature and the social history.

1.4 Research Rationale

Questions about the field of inquiry may arise to any one who enthuses over a certain area in the study of language. The present study finds its catalyst in the sophisticated nature of both modern linguistics in the age of post-structuralism and the modern literary criticism. However, ideology, though it is a fuzzy area, and the contemporary novel are equally appealing, because of the attention they draw to themselves and the strong connection of each with various disciplines. There is a special interest too in the African fiction and the social and political issues it thoroughly addresses.
1.5 Hypotheses of the Research

The study proceeds from the following hypothesis:

i. The discursive structure of the novel, *Cry of the Owl*, evinces the author’s echoing of the people’s ethos in the world he writes about. That is through his recourse to the Dinka people traditions in speech, aphorism and folktales.

ii. The narrative strategies the author implements reflect his ideological stand-points and his world-views about the social and religious issues he addresses.

iii. The novel shows the author’s skillful implementation of linguistic devices and techniques and strategies of making themes in order to address the sociopolitical problem of the Sudanese nation in the post-colonial period.

1.6 Methodology of the Study

The method of analysis in this study is a synthesis of linguistic methods which came to be used in literary criticism in the 20th century. Using a set of linguistic apparatuses, the study depends on extracts from the novel to be used as data for the discussion of the discursive structure of the text. The areas of significance for the analytical ideas will be signaled with numbers (1, 2, 3…) on the linguistic chunks being traced in each extract.
1.7 Organization of the Study

Besides this chapter, the study consists of a second chapter which presents the theoretical framework to highlight certain linguistic issues on African literature, to literary theory and the recent trends in linguistics. The third chapter is a review of related literature in the analysis of fiction. Chapter four is confined to the methodology of the study, and chapter five is an analysis and discussion of the novel’s language. The conclusive chapter presents the summary and suggestions for further studies.
Chapter II
Theoretical Framework

2.0 Introduction

In this chapter, the researcher intends to shed light on African literature and the implications of the African social history for the African literary movements and their ideologies. He also, clarifies the connections of these movements with the Sudanese people's intellectual orientations. He, also, highlights the development of literary theory and linguistic theory and the way the two fields, literary criticism and linguistics have reached a state of intermarriage with focusing the concern on language.

2.1 African Literature & Social History
2.1.1 A Historical Framework

One crucial issue, to any ideological account to African literature, is at least a short historical background. Having a general idea about how the present Africa has come into being is of paramount importance as it helps one to overlook historical social factors beyond the thematic directions in the continent literature, and to investigate the dynamics of creation of the African literary
mentality. That is to see how the past of the African continent has shaped its present.

Africa had long been peopled by a pure black race before several waves of foreign conquest. These conquests brought – from Europe, Asia and the New World – new people with new colors, languages, cultures, religions, etc. They brought many things and took many others, even people. The consequences of those events have shaped the modern history of Africa with its diverse ethnicity, religion, and culture. The continent is now inhabited by people who have most of the human colors in the world, with different cultural backgrounds. They speak many different languages and follow different religions.

Boyd & van Rensburg (1962) attribute the first arrival of the Europeans in Africa to around one thousand years before Christ. The Phoenician and Greeks arrived in the North Coast at that time. The Romans captured the Mediterranean after the fall of the pre-existing states. The Portuguese conquered the West Coast and set out their policy of assimilation in the fifteenth century (Duffy, 1962). In 1798, France entered Egypt during the days of Napoleon. The French were carrying their cultural tools to initiate their cultural campaign to remain until were attacked by both the Turkish and British (Ward, 1963). However they remained in the modernly-called Francophone countries.

The European existence in Africa was accompanied by the Christian missionaries besides the cultural assimilation. According to Oliver & Fage (1962:212), in theory, the assimilation meant that
the Senegalese were to be taught to become French, the Congolese Belgian, the Angolans Portuguese, the Somalis Italian and the Nigerians British. The Africans of the first period confronted that policy with varied degrees from acceptance to refusal. However, for the case of conquests from Asia, the Moslem Arabs succeeded to remain in the continent for more than one thousand years and they Islamized and Arabized most of the countries in the North.

The Europeans were the first who traded in slavery to satisfy the New World’s needs of man power for handworks in the extensive farms, mines, roads, etc. however, later on few Arabs and Africans joined the fever of slavery. More important than slavery for the Arabs was to perpetuate their Islam, so they perpetuated it alongside with the Arabic language over most of North Africa. Even some countries in the West embraced Islam, like Nigeria and its neighbors.

The period of the discovery of Africa which was followed by the discovery of America, was the double-pronged misery of the Africans in the 15th century. The period witnessed the driving of many Africans to the New World which declared the beginning of their suffering in the Diaspora. They were exploited to serve Whites in America, France, the Martinique isles and other places.

On that ground was born the historically-known as the nationalist movement. Elites and educated people on both sides of the Atlantic bore the struggle for the cause of the African man in wherever. They pioneered and realized the African nationalist
movements that aimed at defending Africa’s personality, culture and identity in the face of the colonial master. That was the birth of Pan-Africanism and negritude from which the inspiration of the African literature and philosophy blows.

2.1.2 Africanism

2.1.2.1 The Concept of Africanism

It is a general term for the various movements and revolts of the African elites and scholars against colonialism. Most of them had their education in the West. They committed themselves to uplift Africa’s personality and people from the apartheid and inferiority imposed by the colonialists. Political and intellectual movements were born out of this feeling, such as Pan-Africanism and Negritude. Oliver & Fage (1962:242) summarize the concern of those Negro leaders on either sides of the Atlantic in the creation of a respectable Africa in a world which seemed dominated by the Europeans’ values. For this noble cause, they forged the concepts negritude, la presence africaine and African personality.

2.1.2.2 Pan-Africanism

The origin of this concept is, in most literature, attributed to Henry Sylvester Williams, a Negro Trinidadian barrister, and Dr. W.E.B. Du Bois, an American Negro. They started the movement in
the 1920s as Boyd & van Rensburg (1962:34) point out. The concept in its broadest sense embodied the ideas and principles which are directed to serve the African cause of liberation from all forms of repression and exploitation. The concept goes beyond the geographical barriers to embody Africans in the Diaspora, as well as, it was not restricted to certain color or race.

The Pan-Africanism took its shape as a virtual political movement in the consequent conferences: in London 1900 and 1919, in Paris and Lisbon 1923 and in Manchester 1945, until the last conference in Kampala, in 1994.

Two currents of the movement, according to El-Siddig (1999) were activated during the 1920s; the European current was led by Du Bois and the African current by Marcus Garvey, a Jamaican national. In the 1945 conference the movement began contraction towards the geographical Africa. That was after the appearance of African leaders like J. Kenyatta, H. Boigny and Kwame Nkrumah who evoked doubts on the intentions of scholars in the Diaspora. In that period also appeared Nelson Mandela.

The movement achieved an excellent success in creating an intellectual soul among the Africans who started breathing the air of the authentic African heritage and culture. A great zeal was when Danquah, the author of *Akan Custom and Religion*, substituted the name Ghana for the colonial Gold Coast. That was the spirit of the 20th Century elites of the continent.
In 1947, Alioune Diop and Leopold Sedar Senghor established the magazine *la presence africaine* in defense of the African culture. Senghor was one of the exponents of Negritude as a poetic school, his poetry, Segal (1962:23) says, was the beauty of image and rhythm of Africans’ literary inheritance, he was among the extremist against the French project of cultural assimilation.

Numerous artists wrote within their belief in the Pan-Africanist ideas. Camara Laye’s *L’Enfant Noir* is one of the important novels; it won the Charles Brilliant literary award and ‘African elites began to study this work in the light of their own political and social background, interpretation of life and world view’ (Macauly, 1962). There are many other examples of themes about the African identity like Ngugi’s *Weep not Child* and *The River Between* in the 1960s, and Achebe’s *Things Fall Apart, No Longer at Ease* and *Arrow of God* in the 1950s and 1960s. Most of the novels and poems of the colonial period were dominated by themes of protest and conflict.

### 2.1.2.3 Negritude

The neologism negritude was coined by Negro leaders in the 1930s to embody much relevance to the Negro man. It implicated the Black’s pride that they are as superior as Whites and above and invites the Negro to conceive the world, and function in it, from his own perspective.
The forging of the concept was by the Martinique poet and statesman Aime Cesair and his fellow, the famous poet and late president of Senegal, Leopold Sedar Senghor. They pioneered Negritude as a poetic school to express Negro people’s feeling and philosophy in the face of the Whites’ culture which the Whites assumed its supremacy. According to Moore (1962), Cesair was the most formidable poet of the Antilles in Negritude and his first poem *Cahier D’un Retour Au Pays Natal* was written in Paris in 1939. He also wrote his book *Discourse on Colonialism* in 1955 in which some Marxist ideas about race and economy appeared. However, Moore (ibid) maintains that the main fountain of Negritude’s ideology is not obviously the Marxist socialism and that Senghor, for example, called for an African socialism of a special kind that is uniquely African not a fragment of International Socialism.

The most of the exponents of Negritude were French-educated scholars and poets whose contributions to the Nationalist movement, Segal (1962:22) sees, were more vital than those of the British-educated ones who were less-exposed to the cultural attack of the Europeans. This highlights the fact that the French program of the cultural assimilation was a major catalyst for the rise of Negritude to counter that cultural supremacy. The movement embodied most of the outstanding African poets. The Negritude poets like Franz Fanon, Leon Damas, Cesaire, Senghor, David Diop, Felix Tchicaya, Mohammad al Faituri, al-Nur 0. Abbakar and others sang their utmost for the African cause. Some of them are African nationals
while the others are from the Caribbean, French, American and other Negro poets who identified with the Africans as a result of their sentiment to the roots.

2.1.2.4 Senghor: Man of Letters

The most outstanding personality and wholeheartedly celebrated poet in Negritude, is indisputably Leopold Sedar Senghor, whose fame for struggling for the African sake is ever sound. He was born in 1906 in Senegal, received his education in Lyses in Dakar, Paris and at the Sorbonne and taught in Franc. He led the group of politicians who later obtained the independence of the French African colonies. Throughout his journey he had written volumes of poetry and he was crowned as first president of the independent Senegal in 1960. His famous works are: *Chants d’ombre* (1945), *Hosties Moirés* (1948); *Chants pour Naett* (1949), *Ethiopiques* (1956) and *Nocturnes* (1961) in his presidency. Reed & Wake (in the introduction to Nocturnes) comment that Nocturnes is the end of Senghor’s career as a poet, so it is natural to come as a revival of memories of African past days, laden with nostalgic voices. The volume consists of songs and elegies; *Songs for Signare* which had been published separately in 1949 as *Chants pour Naett* (songs for Naett) and were dedicated to Senghor’s First wife Ginette Eboue, and the elegies are new poems of his and they are full of his personal elements. Here are some poems of Nocturnes.
From Songs for Signare (1)

For Khalam (2)

Long, long have you held between your hands
the Black face of warrior.
Held as if already there fell on it a twilight of
death.

From the hill I have seen the sun set in the bays
of your eyes.
When shall I see again, my country, the pure
horizon of your face?
When shall I sit down once more at the dark
table of your breast?

Hidden in the half-darkness, the nest of gentle
words.
I shall see other skies and other eyes.
I shall drink at the spring of other mouths
cooler than lemons.
I shall sleep under the roof of other heads of
hair in shelter from storms.

But every year, when the rum of springtime sets
my memory ablaze.

I shall be full of regret for my homeland and the
rain from your eyes on the thirsty savannahs
For Tama (3)

Your name is unknown to me, egret of Satang and Sitor.
It has come from far away, heavy with the perfumes of Pount.
Carried in the mouths of the canoe-men and the camel drivers from the caravans.
You are not the open village brought to its nees by a few fireworks.
While the mothers make long lament like jackals on the tanns (4)

From the Elegies

Elegy of Circumcised

Night of the childhood, blue Night,
blong night O Moon!
How often have I called to you, Night, crying by the roadside.
By the side of the sorrows of my manhood?
Solitude—and all about us are the dunes.
It was the night of earliest childhood, thick as Peace, fear bowed our backs under the lions roaring.
Tall grasses bowed under the shifty silence of that night.
Elegy of the Saudades(5)

Lost in the Ocean pacific, I come to the
Happy
Island- my heart is always astray and the sea
without limits.
The sharks have white archangels’ wings,
the serpents distil ecstasy, and the pebbles...
Women who are women, women who are
fruits and not the stones of fruits; sesame-
women.
In the night of hair, of flowers that speak
language to the Initiate.
I wear a necklace of coral. I offer it to four
flowers.
‘I am not free to love you. Come back
tomorrow at dawn’.1

2.1.3 African Literature
2.1.3.1 The Scope of African Literature

One of the implications of the Nationalist movement for African
literature is that it shaped the defining characteristics of this kind of
literature. The movement of liberation imposed on African literature

(1) From the Portuguese senhora (lady). (2) A four-stringed guitar. (3) A small drum carried under the
arm. (4) Sea-flats
(5) Nostalgia in Portuguese
the color of protest and rebel which gives the first impression about African literature. Thus, most of people who are interested in African literature give the priority and centrality for the literatures of African protest and revolt against the colonial power. Another source of restriction is the people’s approaching African literature with a presupposition that it is literature of Blacks who struggled against the exploitation of Whites in and outside the black continent.

It is not very common to handle all the senses of the concept African literature, as the relation between African literature in theory and in practice is indirect one. What is African literature is not a simple question! While many studies concentrate on the historical stages as colonial and post-colonial literatures, others include literatures of Afro-Americans and Africans in the Diaspora. Most critics find pleasure in the anti-colonial works while other works might be underemphasized. In fact the works which survived the repercussions of the colonial experience were very few. Pieterse & Munro (1969) attribute the thematic tendency to protest and conflict to those authors’ desires to impress and imbibe every vital spirit from outside the metropolis of the colonial power.

Another related issue is the language of African literature. Writing in European languages is, for many people, not more than a repetition for European literatures by African pens. Ngugi (1986), for example, calls for authentic African literature, to be in local languages and local culture; however, he notices the problem of local language. In the last decades of the 20th century, several writers
tried to fulfill Ngugi’s dream of decolonizing the mind. Mlama (1990:5), for example in an article expressing the reasons of why he should write in a local language arguing that the role of an African writer today is different from that which was- under the colonialism- to proving to the colonialist that Africa has its own Shakespears, Shaws, Eliots and Molieres whose existence the colonial master had denied. However, African literatures in European languages are still gaining much consideration.

Given the division of the Africans into Sub-Saharan Blacks, Arabs, Foreign Mediterranean, etc. the inclusion and exclusion is an issue in talking about African literature. Ngugi (1986:74) summarizes the discussion with Anyamba and Taban Lo Liyon and their agreement on an African literature that is to include all African works in addition to works of Africans in the Diaspora. And it should be studied from the African perspective. The fact is that, through Negritude and its influence, some works

Africans in the Diaspora are considered more central in African literature than other works of national Africans as the African Arabs.

2.1.3.2 Africanism and the Literary Discourse

The European cultural colonialism had found its catalyst in the racist discourse of European intellectuals who paved the way for the European prejudice over the Africans. The Europeans’ denial of the African culture’s validity for creating and developing life urged the
protestors to fight with the same weapons. So the counter-discourse was an eminent characteristic of the publications of African writers.

This counter-discourse was a requirement to many of the great exponents of Negritude of the Africanist movements. They tended to call upon writers to counteract the European discourse that denied the full humanity of the Africans. Blyden, for example, according to Kitson (1999) called for challenging the European discourse through creating the Africans and African-Americans’ own educational system that is needed to affirm their race pride. The program of race which Blyden appropriated has its deniers as well as its supporters in Pan-Africanism. It appears in many literary themes. Camara Laye’s (1969) novel L ‘Enfant Noir’ excludes the existence of any European cultural influence on the Africans and states a Black society of a stable and independent life (Biyidi in Peterse & Munro, 1969). The idea of an independent life of Africa is also in the poetry of Lenrrie Peter, one of the Pan-Africanism leaders, in his collection Satellites (1967). In his poem We have come home, he says:

That spirit which asks no favour
of the world
But to have dignity (Pete, 1967).

Negritude is basically racist. Its literary discourse is based on a reversal theory of the Europeans’ theory of race. Kitson (1999) summarizes Senghor’s vision in that ‘it was the discourse of French
poetic anti-tradition, in which emotion and intuition were glorified against the clarity of French classicism of Harlem Renaissance poetry, and Forbenius’s theories of cultural characters, that gave them the impetus to create a racial image’. However, Negritude at the same time on the one hand assumes a shared culture of the Africans while it claims the solidarity of the racial identity on the other. That was because the program of race was intended to bind the Africans together with the African-Americans while the program of culture was intended to counter the Europeans’ denial of the African culture. The claimers of the African shared culture look to the shared history of passions and eliminate the idea of race for the favor of that of the cultural identity.

The appropriation of a specific program, however, is very likely an individual matter. It is not of a stable nature. For it seems that, in the literary work, the tendency of authors to a certain kind of discourse is bound by other circumstances suggest the individual’s feelings rather than those of his school, movement or literary direction (e.g. Negritude, Forest and Desert, etc.).

2.1.3.3 The Poetry of Negritude

Obviously appears that the central theme of Negritude’s poetry is generally around the Negro. In the philosophy of the school, the Negro is viewed for a black reversal of the European perspective. This is the core of the movement’s thought. Jacob (1996) discusses
the views of the African philosopher Mudimbe on Negrito’s philosophy who sees that those poets of the first generation were influenced by Anthropology, Black American Ideology and, somewhat, Marxist Socialism with respect to the spread of these disciplines in that period. The ideas of the African thinker Blayden and his opposition to the Europeans in his theory of Blackness prompted the racist poetry of Negrito’s.

The innate African heritage, nevertheless, remains a thorough fountain for Negrito’s poetry. It is in the cadence of drum-beats and songs; guaka, folktales; kric krac and dances; calenda and bamboula. Those folklores were the refuge for the Africans who had established the school in the Diaspora and then brought it home.

The first appearance of Negrito’s poems was in the 1930s. It was Damas’s Hiccups (quoted in Pieterse & Munro, 1969:40) in which he says:

In vain I swallow - three or four times daily seven
mouthfuls of water
yet my childhood comes up in hiccups
and shake my instinct like
a policeman a ruffian

In this poem Damas is rejecting the European values for the favor of those of Blacks. However, later he will try to escape his Blackness:
I feel ridiculous in their shoes
And in their collar like a factory funnel
And with the glass of hot water
that they offer you in the afternoon (ibid, P.41).

Another example of poetry is Tchicaya’s. He says:

You must be from my country I see it by the tick
Of your soul around the eyelashes
And besides you dance when you are sad
You must be from my country (Ibid, P.45).

In this poem the poet is calling for the unity among diverse people. He refers to the people in both divisions of Congo at that time, the Belgian Congo and French Congo. This call for solidarity is also in al-Faituri’s poetry that broadens the sense of brotherhood further. He says (in al-Siddig, 1999:73. Tran. McLaughlin):

My earthly brother in every land
I call upon you, but will you know me?
I know my brother despite our ordeals

In this respect, Negritude poets fall on two currents, one is the Pan-Africanist (in its broadest sense) and the other is the Negro-centrist which restricts the concept of Pan Africanism to the Blacks.
This problem of color has been pervasively influencing the relation between Negritude and Pan-Africanism. While there are Blacks who see a special issue of the Black man in the world, other people talk of a problem of oppressor and oppressed. Al-Faituri, in the introduction to his collection Songs of Africa (1972), mentions the critic M. Amin’s words to him that you project your own misery on the whole continent; you’re a sick poet; you tear the issue, the class and the mass of people assuming a separate issue of the Blacks’. Amin believes that both black and white laborers suffer the oppression of both white and black capitalists, but to Al-Faituri, it is important to unveil what he calls the inhuman reality of the Blacks.

The extremity of racism in Negritude poetry reaches its height in the poems of the Sudanese poet Abbakar (al-Siddig, 1999:80), who says:

Drum beats in the gloom
Urge us perhaps to respond
To the call of the jungle
And return to our roots

Although he belongs in fact to Forest and Desert school which calls for unity, Abbakar is anti-Arabist and denies the Arabism of Sudan and explicitly voices his attitudes towards this issue. This is to the extent that he uses local words and symbols in his poetry as refuge from Arabic (ibid).
Those conflicting directions in Negritude have been in an increasing development alongside with the growth of the political mode after the colonial period and the threat of failure in co-existence between those diverse ethnicities. This situation, of course, contributed negatively to the solidarity of the African nationalist movements in the current age.

2.1.3.4 The Theme of Conflict in African Novel

It is very notable that the elements of the social images in the course of conflict and protest are dominant in the African novel of the 20th century. Most novelists of the colonial periods tended to concentrate on the psychic elements of African communities and primitive social groups in terms of these social agencies’ response to the colonial acculturation processes. This pattern has been the dominant one in the works of West-educated writers whose intent was on reflecting and diagnosing the social circumstances in this respect.

2.1.3.4.1 Ngugi and Achebe on Cultural Integration

A discussion of Serumga (1969) introduced by a psychological assumption that ‘the mind is part of what the world is’ on which he constitutes the basis for his account for Ngugi’s *The River Between*
and Achebe’s *Things Fall Apart* and *Arrow of God*. The assumption may be summarized as follow:

The mind drives knowledge only from the world which it inhabits, however it doesn’t conceive this knowledge and realities in a harmonious state. Thus, the contradiction we feel is not in reality itself but in the way the mind conceives it. So, when foreign experiences are lodged in the mind this contradiction grows and consequently sets an eternal revolution. Another process of the mind is that it dissociates the elements it intakes to combine them in a new order. This causes the emergence of thoughts in the person’s subconscious before he/she is ready to control them. So, in order to control them the mind develops a theory.

In the rest of this section, the researcher is going to discuss the application of the above assumption to the themes of Ngugi’s and Achebe’s novels.

**A) Ngugi’s The River Between**

The novel is built on the primitive people’s response to the religious integration. There are two villages, Kambena and Makuyu and a river between them. The Imakuyu (the people of Makuyu) get Christianized by the missionaries, unlike the Imkambena (the people of Kambena) who remain pagan. A conflict grows between the catechist Joshua and his daughter Muthoni in Makuyu. Joshua prevents his daughters from meeting the heathen Imkambena across
the river in order not to get circumcised, however Muthoni insists to do so. And as the circumcision is a ritual condition for a girl to become a woman, she says:

Alright I have the choice. I can either stay the daughter of Joshua and a Christian, but I’ll never become a women and I want to become one. So I must try my best (The River Between, P.29).

Her father Joshua in contrast comes to believe that circumcision is sinful and he always asks God to forgive him for having married a circumcised woman. Muthoni wants to be both a Christian and a woman in the tribal sense of womanhood which is conditioned by circumcision. Joshua fails to understand the possibility of combining both and he remains on his new (Christian) faith. Muthoni succeeds to escape to Kambena and gets circumcised there, but mournfully she develops a decease which later causes her death. She sends her last words to her father with her older sister:

Go and tell Joshua. Go and tell him that I am a woman, and still I am a Christian in the tribe (P. 16).

Muthoni is used as a trope who represents people of aptitude to integrate new psychic elements, new ideas with what is already in
their minds, unlike the kind of Joshua who is the author’s vehicle to carry the failure of the African mind in integrating his spiritual heritage with the new religion. Ngugi himself comments on that on a radio program (quoted in Peterse & Munro, 1969):

*I think a person who undergoes martyrdom is not loser. In the Book, for instance, the people who apparently lose and die as persons, in fact have an effect. Their work is carried on by other people who come after them.*

Joshua is a loser as he completely changes, other people are losers as they are stubborn and refuse to change, and both epitomes will lose out for either they wholly lose their identities as in the case of Joshua or resist any change and hence will not develop their culture.

Both the plot and the critique support the conduct of Muthoni in contrast to that of her father and other people by comparing her to Christ and his struggle to martyrdom for the cause of his message.

**b) Achebe’s Things Fall Apart**

The last chapters of the novel are around a congregation-told by the priest in church- that killing a python is not an abomination contrary to the traditional discipline of the Nigerian primitive
society, because the python is not a god. One of the people, conceiving this idea with a great zeal, kills a python and even eats it. In the conflict between Church and the clan around this accident, the priest notifies the people that it is enough to kill a python but not to eat it!

The novel has its persona Okonkwo who in the end hangs himself to avoid being caught by the foreigners. Things, in the eyes of Okonkwo, fall apart because the white man comes to Umufia with his new Christianity, but for the critic they fall apart as a result of Okonkwo’s failure in integrating his traditional faith with the new one, so he adopts the way of a coward and commits suicide.

Okonkwo, the man of power and leadership in his tribe, puts an end to his life in a tragic way. His people, he assumes having fallen apart by the arrival of the white man, are now refusing to bury his corps for a ritual prohibition.

c) Achebe’s Arrow of God

This novel also has a theme of the killing of pythons. A boy is told that pythons are not sacred and no abomination to be killed. He insists to kill one but to avoid responsibility he decides to lock it in his suitcase in order to suffocate. The people who saw the suitcase moving that it has a python inside and tell the boy’s father who in his turn decides to kill his son. The priest solves the problem by convincing the people that the tradition says it is the killing of a
python which is an abomination, but nothing was said about locking it in a suitcase and here the time was not enough for it to die of suffocation. Later on, the priest himself commits an abomination that drives him mad.

In the novel, there is also a man called Moses who has learnt English in Europe and seen the Europeans’ customs in their homeland. He supports the traditional faith that abominates the killing of a python. In his argument with the catechist he denies the Bible’s instruction for people to kill pythons, however, the young boy Oduche challenges that notifying him that the Bible tells about that God told Adam to kill the serpent which had deceived his wife.

2.1.3.4.2 Anti-clericalism

a) Beti’s Le Pauvre Christ de Bomba (1960)

One obvious and explicit confrontation between the new Christian faith and the tradition in the primitive African societies is displayed in Beti’s (Eng. Tr.) The Poor Christ of Bomba. Macaulay (1969) regards it an anti clerical work, and in a brief discussion he concentrates on its opening. It opens with the Christian Father Drumont complaining surprisingly about why the number of people in church has considerably decreased:

Why do you think every body has stopped coming to Church? Do you think that I’ve
done anything wrong in the last twenty years? (P.1).

The cook Zachary replies explaining that the people do not come to listen to your talking about God who they already know before your arrival, they want a revelation of the school from which they would have an explanation of the secret beyond your force of aero-railways, etc. and the material force you hide from them, so they abandon your religion hurrying for money.

The author protests against the institution of the Catholic Church that used to abuse women and girls in cheap labour and brothels. The converts of Father Drumont are closer to their traditions that they refute to change, so Drumont is poor, he gained no triumph.

2.1.4 A Two-world Nation

Sudan is one of the African countries that have greatly absorbed cultural, racial and religious elements along the social history of the continent. It is more than twenty five centuries back to talk of a single Negro race had existed in Sudan before the arrival of many ethnicities in the country. The Arabs in particular have settled in the Red Sea islands around the 5th century BC. (Abdin, 1959), they continued to spread on the country through different routes.

In the Islamic age the Arabs scattered over the most parts of the country and succeeded in posing Islamic religion and Arabic
language considerably. The pre existing African races in Sudan as Nubians in the North, Beja in the East, the people of Darfur and Kordufan in the West and the Southerners like Dinka, Nwer and Shiluk, were in more or less direct contact with the Arabs. Nevertheless, the Arabs’ dialects were successfully conveyed to those ethnically divergent groups and influenced their individual languages. Thus, in the middle of the 20 century, the Arabic loan words to Nubian language, for example, reached about 30%, and an approximate loan was to Tu-Bedawie’s (language of the Beja) root words (ibid). However, Arabic borrowed from these languages and many other local languages.

Two lines of confrontation have been in the country, one is between the Arabs’ (language, culture and Islam) and the other African races’ local heritage of these psychic elements. Another overlapping line is the social and political encounter between the ‘ethnic’ South and the ‘arbitrarily ethnic’ North. The later aspect of confrontation had put the basis for the ever longest civil war in the history of the continent. The war has been conceived on different ideological bases among the diverse social groups and institutions along the line of conflict. Whereas the consequent regimes tended to talk about rebel militias against the state, many elites among the Southerners stress on the racial dimension. The religious element, also, has to do with this conflict. No matter the mere fact, but the situation has been going worst and gunfire has always been the language. The fighters on either side have contributed to death better
than what the plague has done. Several initiatives for solutions have been tried from one time to another by Sudanese nationals and others by world treaties and organizations.

An intricate and influential issue is that Sudan is a country that ethno-culturally falls in two worlds. The African world that fixes the country to its site in the continent and its membership in the Pan-African movement, dealt with in this chapter. Black roots of the people are well considered in this respect. However, the Arabian roots of many people in the country and the Islamic affection, which binds them together with other people of Negroid origins, are never denied. This is the fact that strongly binds Sudan with the Arab-Islamic world and hence offers it a seat in the Arab League. Pan-Arabism (as Pan-Africanism) is a movement which binds the Arab nations of the Middle East, roots back to the early 20th century in the call of Sharif Hussein ibn Ali (of Mecca) for the independence of the Arabs from the Ottoman Empire. By the active efforts of Syrian thinkers as Constantine Zureig, Zaki al-Arsuzi and Michelle Aflag, the movement began to have its shape in the 1930s. As the last two were the founders of the Arab resurrection party, the movement has been based on secular ideologies, however, combining Marxist ideas and European romantic nationalistic ones. It is natural that in a country like Sudan the Pan-Arab movement would have to try replacing the Pan-African cultural elements with its own ones. Since the Pan-African movement would have not stayed aside and look,
the tension between the two has been an eminent characteristic of the Sudanese intellectual life.

Recently, there are two conflicting tendencies in the identification of the country. Whereas the Africanists (a name given to the extremist who deny the Arabness of Sudan) consider the Sudanese people are in no way related to the Arab world which has much prejudice over them, the Arab-Islamists tend to orientate Sudan towards Arabia. Each accuses the other of extremism and bad intentions.

2.2. On Literary Theory
2.2.1 Literature as a Form of Language Use

Language is well-considered as a social phenomenon when much attention is given to the functions it performs and the various forms in which it is used. Literature is a distinct form of language use of which language and the way it is exploited are major defining characteristics. In fact, literature in its various forms draws entirely upon the abilities of the language in which it is delivered.

The principle that language is both a means for communicating a message and a part of the message itself has been embodied since early in the 20th century. Literary language, then, presents a clear evidence of the validity of this principle with regard to its implications for the message it expresses, thus, it is the way
language is used which characterizes literature and distinguishes it from other forms of activities people perform with language.

One characteristic of the literary use of language is the creativity it has. Fowler (1996:29) argues that literature is the most creative use of language in that it presents a distinct discourse which stands out among everyday types of discourse; it seems newer to the reader as it is full of influential language elements. However, language elements and linguistic devices as metaphors, similes, synecdoche, etc. though numerously appear in literary texts, they do not constitute a solid ground enough for one's judgment about whether some text is a literary one. So the borderline remains disputable between literary and non-literary texts, even beyond the consideration of such features, and hence literary texts are not quite distinguishable due to their comprising a number of statistically identifiable features.

Lazar (1993:6) agrees with Brumfit & Carter (1986:8) that the features of literary language can be isolated and despite the fact that they occur in other forms of discourse as well, their occurrence in a literary text constitutes a highly unified and consistent effect on the message of the text. On this basis, the generalization can be that an English literary text, for example, is a text whose value lies in its style rather than its content. Pyles & Algeo (1970) put it clear:
Literature is literature because its language can be valued for what it is rather than what it means (P.239).

It implies that the pleasure literary texts have for their readers comes from the skilful match between meanings and the way they are expressed by the favour of the author's appropriate choice among alternatives, e.g. of sound patterns, grammatical structures, rhetorical devices, etc. which constitute the author's style of writing. 'Literary language', so, 'has extraordinary rich suggestions and associations' (ibid). It constitutes a real challenge for its reader:

The student of literature is too apt, I think, to consider that the works of great masters (and all literature indeed) are produced by the study and meditation and out of the imagination of minds far above the intelligence of the people about them, and to a large degree independent of that intelligence (Gibbs, 1905: 106).

Literary language does not only reflect experiences and feelings of artists, but also shapes and paints realities of the world and may create objects that do not exist anywhere in the real world.
Language, according to Sapir (1921:222), is the medium of literature as marble or bronze or clay the materials of sculptor, it suggests that the possibilities of any literature are related to the matrix of its medium language. Thus, this relativist view implies that a literature could be creative as far as its medium is rich. Ezra Pound in Pyles & Algeo (1970:239) defines literature as a 'language charged with meaning to the utmost possible degree' where the charging with language means the exploitation of language elements which signals the distinctiveness of literary language.

Since it is common for many uses of language to include exploitation of linguistic devices, the use of fiction, teaching and pleasing the reader, and yet they are not literatures, it is worth pointing to determine the nature of two of these jobs, namely teaching and pleasing. They go hand in hand in literature. Teaching is in the sense that literature teaches values, whereas pleasing means that it offers the reader beautiful use of language. Pyles & Algeo (ibid) recall the Roman poet Horace end that 'the good poetry must be intended either to profit or to please', but the best literature they see, ‘should combine both, since, the usefulness of a literary work is because it teaches, whereas its delightfulness is because it entertains: literature may incidentally be informative and directive to the reader in the sense that it asserts and influences’.

The study of literary language and the accumulative research in this field furnished the people's concepts about the phenomenon of language. Leech (1964:23) sees language as ‘playing a major role in
establishing ideas imposed by human about the world. Nevertheless Fowler (1996:39) who looks through the angle of literary language, argues that ‘language is, rather, a central part of social processes and is a highly efficient medium in the coding of social categorizations, language crystallizes and stabilizes ideas, not just provides words for concepts’. Thus, as a distinct form of language use, literary language appeals for the awareness of all students and scholars of linguistics and literature. It presents unique aspects of language that attract linguists to devote much time to its investigation.

The study of literature has developed by the rising of stylistics as an off-shoot of linguistics in the 20th century. Literary language, hence, has begun to gain the attention of linguists and the focusing has partly shifted from the literary content to literary style. Righter in Hough (1969) notices that a demand for a more analytical approach to literature has been increasingly growing, and a shift is needed, from the traditional analyst's centering on the work, author or historical period, to crucial ideas and issues as symbolism, realism, and style. These elements, he sees, undertake to define the relations between literature and other disciplines as philosophy, anthropology, psychology, etc. The 20th century witnessed several attempts of employing linguistic methodologies in the analysis of literature, like Ohman's (1971) attempt to apply the theory of speech act to literary works, and Abercrombie's (1965) description of rhythms in certain verse forms, as illustrated in Caulthard (1977).
2.2.2 The Art of Fiction

2.2.2.1 Purity of Fiction

According to Booth (1961:119), literary critics as Ortega and Flaubert led the protest over the inculcation of critical and didactical human contents into fiction which has been appropriated in the 18th and 19th centuries by the rising of schools of that time as *idealism* and *realism*. Booth (1961:120) applauds Ortega's (1925) *Dehumanization of Art* on the purity of fiction and repeats Flaubert's (1950) declaration that ‘fiction is not simply artificial and rhetorical, but it is tainted'. The purity of fiction parallels with the decrease of the author's voice:

*The very emotional effect for the sake of which an author like James will purge his work of the author's voice will for another, purer author requires purging* (Booth, 1961:119).

The worry has been about the contingencies that the preoccupation of fiction with the author's emotions and beliefs costs fiction its aesthetic quality (Ortega, 1925; in Booth, 1961:122). The extremist suggestion of Ortega was the exclusion of rhetoric and reality as the latter is a human content. By the rising of the Modern Novel in the late 19th century in the works of Henry James and H. G.
Wells, the novel began to be thought of as a vehicle of popularizing its author's ideas. For James, according to Fraser (1953:76), the novel could include long discussions and digressions about current social topics, however he agrees with Tolstoy's repudiation of the novel of mere social values. Tolstoy says: 'the aims of art are not to solve a question irrefutably, but to compel one to love life in all its manifestations' (ibid). The call for the pure fiction was growing in America in the age of Eliot to the middle of the 20th century, in an essay delivered before the American Academy of Arts and Letters, in 1949, argues that a writer who writes for the art's sake excluding any other sakes of human being, could feel confident of dressing himself in an aesthetic costume suitable to the occasion: Shakespeare's Macbeth, he sees, though it teaches human values, keeps its own internal world that is uniquely ordered, harmonious, beautiful and independent of the real world (Keats & Streeter, 1959: 545).

Spiller (1974) sees that the influence of ideas on fiction (e.g. social novels, economic novels and the novels of politics) has negative faces in many American novels of the early 20th century: they appeared as expository, historical and propagandist works rather than fiction (e.g. Sinclair's The Jungle1906; The Profits of Religion1918; Money Writes). Most novels of the period, as art, their genres achieved no fusing of art and ideas, but mixing of them, except in the works of minds of superior creative powers as in
Twain's *Connecticut Yankee*, Garland's *Main-Traveled Roads* and others (Spiller eds.1974: 999).

### 2.2.2.2 Involvement of the Reader

Booth (1961) emphasizes the possibility of making balance between the power of artifice and reality in fiction. Although artifice is a demand, it should not stand in the face of realism! For that Bullough (1912) proposed the term *psychic distance* which suggests that a work should be neither over-distanced (will seem improbable, artificial, empty or absurd), nor under-distanced (becomes too personal and cannot be enjoyed as art (Booth, 1961:122). So, the need for control of distance is obviously sound, while others like Brecht, in Booth (ibid), may ask for a pervading closeness to involve the reader's social judgment more deeply.

As readers, we have interest of several faces as we are involved emotionally in a literary work. Booth (1961:126) cites three kinds of values which interest us, that are available for technical manipulation:

*Intellectual* or *Cognitive*: we have or can be made to have a strong intellectual curiosity about the facts, the true interpretation, the true reasons, the true origins, the true motives, or truth about life itself.

*Qualitative*: we have or can be made to have a strong desire to see any pattern or form completed, or to experience a further
development of quality of any kind: this is *uncooperatively* called aesthetic.

*Practical:* we have or can be made to have a strong desire for the success or failure of those we love or hate, admire or detest, or we can be made hope for or fear a change in the quality of a character (human).

However, these kinds of value, according to Booth (ibid), are in most novels overlapping. For example, we might hope a change in a quality to be towards a higher aesthetic degree (i.e. practical qualitative change).

### 2.2.3. Novelistic Technique: The Influence of Psychic Elements

As quoted in Warner (1961:165), 'The style of any period is a result of a variety of complex and shifting pressures and influences'. But it is not only the style which is influenced by these 'societal elements', since the novel as a whole is in any ways shaped by a complex contextual elements similar to what Fowler (1996) refers to as 'context of culture':

...*the whole network of social and economic conventions, all the institutions and the familiar settings and relationships, constituting the culture at large,...ought to be studied as influence on the linguistic*
structure of literary texts, and as a guide to their interpretation (P.114).

Given the picture of life in the Victorian period, the novelists' subjects, characters and techniques were extensions to the nature of the Victorian community. For example, snobbery, pompousness, ponderousness, etc. of those people is reflected in the novels of their time. The Dickensian (1816-55) attitudes towards life and the way he looks to it are influential factors in Dickens's writings, so his style, according to Warner (1961:5), was full of exaggeration in the characters who were often thieves, exploiters of poor children, prison-owner debtors, rape, and poor people and neglected children escaping the harshness of their step-fathers. In Dickens's novels, Beach (1950:146) says, the snobbiest and most illiterate speaks in an idiom above his station'- an ironic technique. A similar nature is found in the works of the Bronte Sisters, especially Charlotte (1816-55) and Ann (1818-20) whose subject was the generous, intelligent and gentle soul of the woman in the face of loneliness, poverty and social insignificance imposed on her by the society, particularly men (ibid).

The Victorian novelists in general, Warner (1961:140) adds, were ponderous and pompous despite their pursuit of elegance and elevation, but these were characteristics of the society at that time. The social life with its vice and misery, the novelist's attitudes towards it, and the way his imagination works, together suggested for the Victorian novelist his/her style of writing and his/her
novelistic technique. All of this can be seen in Dickens's picaresque in *Oliver Twist, Nicholas Nickleby* and Charlotte Bronte's scream in *Jean Eyre (1847), Shirley (1849)*. Although these types of influence on the novelistic technique are inescapable, novelists like Jane Austen, who wrote *Pride and Prejudice (1813), Emma (1816)* and others, might stand out with delicate style and polite language. However, Warner (1961:2) sees Jane Austen as neither pompous, nor sentimental in her writing, as she never screams or shouts and her irony is sharp but delicate. Of course, that is attributed to the way she saw life in a clear light and perceived the vanity, selfishness and vulgarity of people though they do not reflect them in the way they talk.

The distinction romanticism, idealism, realism, etc. is based on a contrast between kinds of attitude to life. To Fraser (1953:21), an idealistic writer is the one who wants to create a pleasant and edifying picture of life, whereas the realistic reflects facts about the outer world or about his own feelings. Also, Watt (1957:10) notices that the name realism came to be used as an antonym of idealism by the enemies of the French realists as a result of the immoral tendencies to portraying the low life in the work of Flaubert and his successors. The realists of the late Victorian period during the last decades of the 19th century had an aesthetic attitude towards life appeared in their fiction and poetry which Warner (1961:149) describes as highly-wrought pieces, lingering and languorous
rhythms and beautiful in color and cadence as in the works of Swinburne, Peter, Oscar Wilde, and the early poetry of W. B. Yeast.

That period was a transitional stage to modernism. With regard to fiction, the modern novel is in many ways continuation of the realistic novel of the middle of the 19th century which included the best part of the Victorian. However by the rising of the 20th century a new novelistic technique stream of consciousness appeared to dominate the novels of the period. This technique characterized the new age of the novel. It breaks down the traditional rules of the sentence punctuation, just the words flow on and on in an endless stream; it resembles the stream of consciousness in the human mind. (Warner, 1961:146) maintains that the novelists of stream of consciousness James Joyce, Gertrud Stain and Virginia Woolf tried to make their expression of things in their minds flow typically as these things themselves, they were influenced by the Freud's psychological theory of 'much under our minds which escapes conscious control'. These writers write as the way they see life, Woolf, for instance, sees life as:

\[...not\  a\  series\  of\  gig\  lamps\  symmetrically\ arranged;\  life\  is\  a\  luminous\  halo,\  a\  semi-transparent\  envelope\  surrounding\  us\  from\  the\  beginning\  of\  consciousness\  to\  the\  end\ (ibid,\  P.166).\]
A good example of this technique is in Joyce's *Ulysses* it is to the extent that violates the reader's expectations in the plot, and it is full of broken sentences, as demonstrated in Warner (ibid):

"Leo Bloom, walking in a Dublin street, has just read a letter from a woman Martha, whom he has been having a surreptitious love-affair.

The stream of consciousness as a novelistic technique was one of the influences of the 20th century global social and psychological changes on the modern novel. The dominant social situation particularly in England in the aftermath of the WWI and the harsh time the English people passed after their loss in the war which shattered the national self-confidence and evokes a mode of frustration among them reshaped the thought about man's abilities. These changes created new understanding of the nature of things and reshaped the picture of the world in the minds of the novelists and new interests appeared: Joyce and Woolf, for example, engaged in emancipation of woman and Lawrence in sexual freedom.

2.3. Towards a Linguistic Approach to Literature

Literary criticism has been autonomous for a long time before the 20th-century various attempts of linguists to bridge the gulf between the study of literature and the modern linguistic discipline.
The exploitation of the linguistic theory in literature. A huge work and continuous endeavors has been done in this area since the early decades of the century.

2.3.1. The Concept of Style

In classical times, the concept of style associated with Greek and Roman philosophies. It was a major prerequisite in terms of rhetoric (the persuasive use of language) as part of the technique of language use in public oratories. According to Bloom (1973), rhetoric was the art of implementing impressive linguistic devices by orators prepared for that in specific schools.

In the ancient schools of rhetoric as Aristotle's Rhetoric (BK. III) and Quintilian's Institute of Oratory (BK. VIII), the teaching was prescriptive in the sense of giving instructions for effective compositions (Hough, 1969:1). The focus in that teaching was on style and the structure of discourse. According to Bloom (1973), style was the third rhetorical stage of production elocutio following the stage of finding or discovery inventio and the stage of arranging dispositio respectively. Three levels of style were considered: elevated (high), elegant (middle) and plain (low). Then, the propriety of the level to the subject, occasion and genre realizes decorum (ibid).

Hough (1969:2) maintains that the immense body of rhetorical precept of the classical times was upheld to the Middle Ages and incorporated into poetic to influence both its criticism and
production. However, from the post-Romantic age onwards, literary criticism practices have began to lose the *prescriptivity* for the favour of *descriptivity* as parallel to linguistics in its modern age. The prescriptive awareness in style-study was a prerequisite in times when the purpose was an oratorical one (i.e. persuasion). It is obvious, then, that style is the gift of the classical rhetoric of the Greek and Roman to literary criticism and later to the modern linguistic studies. However, both literary criticism and linguistics contributed very much to the development of this concept.

The meaning of style, then, has become an area of argument in regard to whether it is the way any one uses language. The Bloomfieldian hypothesis that formally different utterances always differ in meaning, which implies a denial of such meaning of the word style, was countered by modern developments in the theory of generative grammar (ibid, P.4). On the contribution of generative grammar to style-study (i.e. stylistics), Thorne, (in Lyon, 1970:188), considers that the pre-Chomskyan linguistics failed in providing a basis for style-study because of the anti-mentalist tendency. Such tendencies have been setting style apart from its meaning upon which modern style-studies are based. This problem of definition decried the validity of style to literary criticism in the 20th century works, relatively speaking. Ohmann, quoted in Hough (1969:5), says:
For if style does not have to do with ways of saying something, just as style in tennis has to with ways of hitting a ball, is there anything at all which is worth naming 'style' (Hough, 1969:5).

Only the variation in form, which provides no concomitant variation in meaning or thought, can save style its value for literary criticism. In America and England in the 20th century appeared huge complex of critical studies relying on such kind of variation without using the name 'style'. The practitioners of style-study of nowadays if work on style in its variational sense, are indebted to linguists and students of linguistics of the 20th who have been talking about saying a same thing in different ways. Hough (ibid) acknowledges Bally who defined stylistics as the study of the effective use of language, Hockette who explained the sameness of mining in different structures in terms of style as in (he came too soon vs. he arrived prematurely), and Ullmann who exemplified the stylistic difference of effectiveness by rearranging a given sentence of Proust to create another version of it. Very much overwhelming evidences in favor of the dignity of style-study have come out of the womb of the Chomsky's generativism. In their assumption of universal deep structure which is semantically single for all languages and is displayed by each language's own grammatical form, the generativists assert a universal synonymy between
sentences and, indeed, synonymous sentences in individual languages (ibid). So any account for such kind of sentences could be successful only in terms of stylistic differences.

2.3.2. The Notion of Stylistics
2.3.2.1. A Conceptual Framework

Stylistics is one of the 20th century striking terms in the realm of linguistics as 'psycholinguistics', 'sociolinguistics', 'micro vs. macro-linguistics', etc. However, unlike other well-defined fields of linguistic inquiry, stylistics is one of the cognitive branches that still seek adequate definitions. For the diverse nature of linguistic theories, most of the definitions assumed to the term 'stylistics' are purpose-oriented in nature. Lyons (1970:185) points out the various applications of the term 'stylistics' to refer to different practices of linguistic analysis, relating that to the diversity of linguistic theories of language structure on the one hand, and the multiple senses of the word 'style' on the other.

Several definitions of 'stylistics' take the notion of 'variation' as a major concern of stylistic analysis. For Lyons (1981:265):

\[
\text{Stylistics is the study of stylistic variation in languages and the way in which this is exploited by their users.}
\]

Also Turner (1973), in Lyons (1981:266):
Stylistics is that part of linguistics which concentrates on variations in the use of language, often, but not exclusively, with special attention to the most conscious and complex uses of language in literature.

Whereas the above definitions touch the analytical orientation in the practice of stylistic analysis are the same as Ullmann's (1964:9) assertion that 'stylistics is concerned with the expressive and evocative values of language', Widdowson (1974, in Lyons, 1981:266) views stylistics as, a branch of sociolinguistics, which deals with the social function of language. In fact, the exploitation of the procedures of stylistic analysis is widely dominant in sociolinguistic studies during the late decades of the 20th century, particularly in the analysis of language used by technically classified groups.

In the academic situations, there is a kind of taxonomy. Whereas the term stylo-linguistics is used to refer to the linguistic study of style in general, the analysis of literary language with this procedure is referred to as literary stylistics vs. non-literary stylistics.

The development of linguistic theory alongside with literary theory gave birth to new concepts concern stylistics. Fish (1980) proposes 'affective stylistics' assuming the possibility of literary analysis from the point of view of the reader. According to
Widdowson (1992: x), affective stylistics casts the reader in the role of the author. The assumption of Fish is based on the idea that the reader is not an innocent and passive receiver of the text. Goffman (1981) views the author as a mouthpiece, an animator of the text, responsible only for the 'wording', not for the ideas which are under the authority of the reader. On this connection, Culler writes:

...it offers a hermeneutic method, a strategy for producing new interpretations, which nevertheless remain faithful to, or explicitly predicated upon, the actual experience of reading (Culler, 1981:119).

2.3.2.2 Structural Style-Study

The structural linguistics has its European current which started with De Saussure's *A Course in General Linguistics*, 1926. His famous dichotomy of 'la langue' (i.e. language system) vs. 'la parole' (i.e. language use) suggests that language system is a linguistic object; whereas language use is a part of *semiology* (i.e. the study of sign as consists of signifier and signified). According to Lyons (1981:218) in spite of the doubts on whether De Saussure himself had written the last sentence in his book which reads 'The only true object of linguistics is the language system (la langue) envisaged in itself and for itself', his immediate successors kept on dealing with
language autonomously. However, Bally, one of De Saussure's students, elaborated the idea of la parole as the different ways in which language system is converted into the stuff living human utterances. Bally, so, as Hough (1969:27) declares, was the first inventor of the idea and the term 'stylistics' which he used for the analysis of language use- the function of individual will to realize the impersonal system la langue.

Bally's work in the 1950s was restricted to the analysis of expressive devices in the general use of language (i.e. non-literary). He distinguished between 'logical' and 'affective' characters of language in terms of expression, but also he maintained that the 'poetic' use of language could be studied through the expressive devices (Hough, 1969:25).

2.3.2.3 Literary Stylistics

It is the study of the stylistic features of the structure of literary texts either belong to an individual author or to the authors of a particular period. Some practitioners of such kind of study draw on statistical methods in what is now called stylostatistics or stylometrics. However, Hough (1969:55) maintains that these procedures do not come to a more significant literary judgment. In the 20th century, especially during the last decades, the statistical
methods were widely implemented and the computer was used in the processing of stylistic devices traced through the whole work of an author. Regardless to the method of data collection the stylistic features which concern the analyst include the three major levels of linguistic analysis; grammar, phonology, and vocabulary, as well as, semantics. Linguists see them as *language propre* (i.e. proper language) and their detailed analysis is called macro-linguistics in contrast to micro-linguistics (Lyons, 1980: 205).

The middle of the 20th century witnessed fine practices of literary stylistics other than those of statistical methods. As reviewed in (Hough, 1969: 59), Leo Spitzer, in the 1940s, followed a method he calls 'the philological circle' in which he starts from the central core of the artistic work and proceeds outward, seeking a psychological interpretation of the author's imagination. Other two practitioners were Auerbach (1953) and Alonso (1942, 1950). The former one dealt with the ways in which men's actual experiences are represented in their literary works throughout the phases of Western culture, the method was of textual interpretation of short passages from Homer, The Old Testament, the Goncourts and Virginia Woolf. The work of Alonso is different from those of the above-mentioned in that he draws upon the Saussurean distinction of signified vs. signifier, analyzing some Spanish poetry. He distinguished between outer form of the poem (i.e. the relation of a signifier to a signified from the point of view of the signifier) and inner form (i.e. the same relation from the point of view of the
signified). For Hough (1969: 79), the job of stylistics is to investigate the outer form of (the concrete) and utilize psychological understanding to reach the inner form which is a complex of conceptual, synaesthetic and image-producing elements.

2.3.2.4 Sociolinguistic Style-Study

Crystal (1971:252) distinguishes between two concepts of 'stylistics':

Stylistics...the study of the distinctive linguistic characteristics of smaller social groups (such as those due to occupational or class difference). More usually, however, stylistics refers to the literary expression of a community, using linguistic methods.

Since the superior interest in sociolinguistics is in the variation of language use among socially-divers group-speakers, stylistic variation is of an important place in such kinds of study. There is a general belief in the previous literature that 'sociolinguistic stylistics' is the study of 'variation in style' (i.e. language use) which indexes
the social formations (Irvine in Eckert & Rickford, 2001). The stylistic variants are seen as 'differ in acceptability or appropriateness to context (Smith & Wilson, 1979: 192), and contrast with other possible variants as they signify social meanings (Irvine in Eckert & Rickford, 2001). The difference between 'styles' or 'stylistic variants' and 'registers', according to Coulthard (1977:40), is that registers are recognized by topic and context-specific texts (e.g. the register of sermons) whereas styles are not mechanically connected to maintain a social meaning. Nevertheless, as Van Dijk (1998:71) sees, they signal the social context of the communicative event, so they have structural significance for the relevant texts and probably ideological loads.

2.4 A New Age in Linguistics

2.4.1 Textuality and Intertextuality

The grammatical analysis in the modern linguistics spent the best part of the 20th century mould within the structural limits of 'sentence' with the general belief that sentence is the basic unit of analysis. Thus, the grammars of various schools of linguistics have been dealing with the morphological and syntactic structures assuming the impossibility of any expansion beyond the level of sentence. Earlier attempts to expand the linguistic analysis above the
clause (e.g. Malinowski, 1935; Firth, 1935) were neglected during the 1960s and 1970s (Cook, 1989: 12). Those decades were dominated by the Chomskyan generativism (Chomsky, 1957, 1976; Smith &Wilson, 1979; Horrocks, 1987) which came in reaction to previous structuralist movements as the Saussurean (De Saussure, 1916) and the American Bloomfieldian (Bloomfield, 1933). However, all of these schools share the sentential linguistics in contrast to the modern textual linguistics (i.e. textuality) which has flourished by the late 20th century.

Cook (1989:13) attributes the patentability of the term 'discourse analysis' to Harris who observed, in 1952, two possibilities in linguistics, one is the continuing of linguistic description beyond the limits of the sentence and the other is the correlating of culture (i.e. the non-linguistic behavior) with language (i.e. the linguistic behavior). Discourse analysis as a sophisticated practice of textuality exploits social and historical facts about language analyzing texts as 'communicative events'. The subject matter of discourse analysis, Jonstone (2002: xi) says, for Broun & Yule (1983) is 'language in use', for Schiffrin (1994) 'utterance' and for Renkema (1993) 'verbal communication'. These linguists and several others have in common that they deal with the social aspect of language. The literary analysts of the modern age exploit the procedure of discourse analysis in their analytical tasks:
...students of literary style are discourse analysts (though they may not call themselves that), and they, have been shedding light on the artistic uses of language for many years (Jonstone, 2002:6).


The basic tenet in the Hallidayan functionalism is that language has three functions relevant to the text structure. According to Halliday in Lyons (1970:143), language has an ideational Function (of Firth, 1968) experiential (i.e. the expression of the content that is of the speaker's experience of the real world, including the inner world of his own consciousness, in doing so, language gives structure of experience), interpersonal function (i.e. it serves to establish and maintain social relations and also develops the individual personality) and a textual function (i.e. it serves to make links with itself and with features of situations in which it is used, and helps the speaker to construct a situationally relevant text). This view of language has put the basis for the modern textlinguistics or textuality which manifests itself in the works of Halliday and his successors on 'cohesion' as a text grammar which they adopt as more
adequate than the traditional sentence grammar for the interpretation of the social dimension of language, Halliday & Hassan (1976), McCarthy (1991) and Baker (1992) view cohesion as a set of relations which link the linguistic items within a text.

2.4.1.1 The Idea of Intertextuality

Among the concepts of textlinguistics comes the idea of intertextuality which fixes the text strongly to the historical and social aspects of language. The term was coined by Kristeva (1986) to refer to some kinds of relationships between texts, introducing the idea of the Russian theoretician Bakhtin about the dialogic quality of texts and the way it is inherited.

Johnstone (2002:139) maintains that Kristeva (1986) has introduced Bakhtin's work to the West. Bakhtin setout his linguistic views between 1920 and 1940, but his ideas reached the western audiences in the 1970s through the development of translation. He, according to Fowler(1996:149), assumes that a text is not 'monologic' as viewed in the Saussurean traditions, it is rather 'dialogic' (i.e. has different voices inside) and 'heteroglosic' (i.e. embodies different styles, registers and dialects), and that the novel is 'polyphonic' (i.e. woven from interacting voices other than that of the author and are independent of it. Thus, intertextuality suggests
that texts inherit these qualities from prior texts. Kristeva (1986), as Johnstone (2002:139) reviews, distinguishes between 'horizontal' and 'vertical' intertextualities. The horizontal is the way the text refers to prior texts in the same sequence and build on them (i.e. syntagmatically). That is, the way speakers pick up on other speakers' sounds, words and phrases and re-use them. The vertical intertextuality is associated with the paradigmatic relationship of texts, or with the text genre or category, etc. borrow from previous texts of that genre or category. We, as language users, select various aspects of language use and strategies of communication stored in our minds through our experiences with language and re-use them to build up new meanings. Widdowson (1992:55) maintains this view:

*If one is attuned to the effect, all texts reverberate with the echoes of other texts. All uses of language have a history of previous uses. Whatever I say or write is a continuation of my experience of language, a kind of recurrence.*

The idea of intertextuality is of paramount significance for the interpretation of texts. Culler (1981:100) sees that the significance of a text lies in that text's relation to other texts it presupposes their existence. Literary texts, in particular, are argued to be seen as
intertextual constructs, not as 'organic wholes' or autonomous entities, and to be read in relation to other texts (ibid:38). Also Beaugrande & Dressler (1981) put intertextuality among seven conditions of textuality which are cohesion, coherence, situationality, informativity, intentionality, acceptability and intertextuality. They further distinguish between two aspects of intertextuality: one is a text's relationship to a certain genre which helps the process of reading through presupposition; the other is referred to as a text's allusion to other texts. It is, Widdowson (1992:202) says, 'when there are verbal echoes, a deliberate or unintentional invocation of actual wording'.

2.4.1.2 Intertextual Aspects of Text

By the emergence of the idea of intertextuality, it has been accepted that any text has its origins in prior texts (Johnstone, 2002; Culler, 1881; Fowler, 1996; Fairclough, 1992). The nature of the linguistic code a text inherits from past texts poses an important question: the aspects of the text to be pursued as originated in prior texts. However, to be sure that the study of intertextuality is not an investigation of sources, and that as Barthes (1971) warns, the questions of which a text is made of are untraceable though they function as if they have already been read (Culler, 1981:103).
Fowler (1996) assumes that the basis of any text can be found in previous ways of writing (styles, registers, genres). He further emphasizes:

*This is not a matter of styles only; styles of discourse encode the system of the cultures which produce them: they are 'registers' (P. 233).*

Thus, intertextuality is about a complex socio-cultural aspect of language. It is related to styles, registers and genres in terms of their relation to the discursive space of a culture (Culler, 1981: 103). They are due to the conversations of a culture (Genette, 1997; Fairclough, 1995; Johnstone, 2002).

In the traditions of Sociolinguists (e.g. Holmes, 1992), registers are associated with specific situations of language use. Also Halliday (1964) and Reid (1956) associate registers with the social situations. However, styles, in the understanding of such schools like Crystal & Davy (1969) in the field of literary stylistics, are equated with registers and treated as such. This problem of definition urges for a clear distinction between the two concepts. Furguson (1994) views styles in terms of lexical vocabulary and hence style is one aspect of register (Johnstone, 2002). However, style is used too widely in literary criticism to the extent that Fowler (1996) discards
it as a theoretical term for the favor of register which he sees as more explicitly definable than style. He (1996:191) defines register as:

...a distinctive use of language to fulfill a particular communicative function in a particular kind of situation.

Accordingly, register is a linguistic knowledge activated in recurrent similar situations achieving the process of intertextuality and, then, the combination of a number of registers in a single text creates the 'plural text' from Bakhtin's term 'heteroglossic text' (ibid).

Another intertextual aspect in the literary tradition is genre which, according to Johnstone (2002), means the type of a text in terms of how it represents the world: the 'epic' is descriptive, the 'dramatic' is mimetic, the 'lyric' is self-expressive, etc. however, in the modern schools of genre as (Miller, 1984) it is (genre) a discourse form typified and fixed by ideological and communicative pressures of the situation. Thus, in modern thinking (Bazerman, 1988; Swales, 1990; Tracy, 1988), the scientific research is an academic genre. So, both genre and register are characteristics of situation, but unlike the former, the latter is more associated with the grammatical structure (Haudlston et al, 1968) and is named after the field in which it occurs (Halliday, 1964). For Halliday (1978),
however, registers are modes of meaning-viewed more powerful than the traditional concept (Fowler, 1996:209).

2.4.2 Bridging the Gulf: Linguistics of Literature

The exploitation of linguistic practices in the analysis of literature and literary criticism has begun to increase during the second half of the 20th century harking back to some calls in great publications as Davie (1955) *Articulate Energy: An enquiry into Syntax of English Poetry*, Newttny (1962) *The Language Poets Use*, and Lodge (1966) *Language of Fiction*. These attempts were carried out simultaneously with the endeavors of the French structural linguists on narrative grammars and semiotics as (Barthes, Todorov, Bremond) and on story and narrative as Genettee, their traditions were advocated by Culler (1975) *Structuralist Poetics*; Hawkes (1977) *Structuralism and Semiotics*. In the 1960s, according to Culler (1981:VII), Barthes called upon readers of literature, who were interested in the latest intellectual fashion to look for works recognized by a vocabulary includes *signifier*, *signified*, *syntagmatic* and *paradigmatic*.

The Russian Formalists as Shklovsky, Bakhtin and Uspensky, who worked on the literary theory very early in the 20th century, were introduced to the Western public during the last decades of the
century through the endeavors of modern linguists as (Lemon & Reis, 1964; Erlich, 1965; Kristeva, 1986). Those Russian scholars have enriched the intellectual work on the social dimension of language and the historical relation of texts.

The period of the 1970s witnessed a shift in the study of stylistics which has begun in the structural traditions in the early 20th century. Recently, in the works of, for example, Fowler (1981) *Literature as a Social Discourse*; Birch & O’Toole (1988) *Functions of Style*; Sell, ed. (1991) *Literary Pragmatics*, the emphasis is on the relation between texts and the pragmatic aspects of literature i.e. the historical and social contexts and the interactional aspects of texts (Fowler, 1996: 19).

### 2.4.2.1 Fowler’s Linguistic Criticism

A critical approach to the analysis of discourse proposed by Fowler (1996) draws heavily on functional linguistics. A kind of grammar as the Hallidaean functional grammar deals with the relationship between the forms of language and the purpose of communication and the social dynamics of cultural interactions. Linguistic criticism depends on this grammar as well as it modifies ideas from the Russian Formalism and the French Post-structuralism.
and makes use of some concepts of the Anglo-American literary criticism.

One analytical technique of this approach is an expansion to Uspensky’s distinction of point of view detailed and modified by Genette (1980). In his book translated (1973) *A poetics of Composition*, the Russian semiotician Boris Uspensky distinguishes between four planes of point of view: ideological, phraseological, spatiotemporal and psychological. Later, the French structuralist Genette (1980) proposed ‘focalization’ to account for the phraseological point of view in terms of the character through whom the point of view is communicated (in a literary text).

### 2.4.2.1.1 Ideological Point of View

It is an important plane of point of view, as defined by Fowler:

*The set of values or belief system communicated by the language of the text. A novel, for example, gives an interpretation of the world it represents, a fact which is central to the interpretive descriptions offered by literary critics (1996:165).*
There is an important and interesting reference that some texts are heteroglossic, they contain a plural ideological structure. In such cases the ideological points of view are represented by contrasting styles through conflicting characters. Novels of such argumentative dynamic structures are as Dickens’s *Hard Times* which represents different social theories through the voices of different characters (ibid).

### 2.5 Summary

This chapter presents a theoretical account for the social and political aspects of African literature and the inputs of the social life to the literary discourse of the Nationalist movements in the continent, including the influences of them all on the intellectual orientations in Sudan. It, also, sheds light on the development of literary theory and linguistic theory of the 20th century, emphasizing the contributions of linguistics to the literary studies. It traces the development of literary criticism and linguistics beyond the autonomous situation, the shift in concern to language and the birth of linguistic criticism which treats language as a product of social determinants, and has its communicative function in both literary and non literary contexts.
Chapter III
Literature Review

3.0 Introduction

In this chapter, the researcher reviews some previous studies using linguistic description in the analysis of African novels of the colonial and post-colonial periods. There is also, a review of studies on some literatures of other regions and other genres which depend on modern narratology. He reviews a previous study on Deng’s novels, done within a seminal work on African literatures in English.

3.1 Previous Studies on Narrative Techniques and Style

In his textual analysis of African novels, Obiechina (1993) contends that Achebe’s novels, particularly Things Fall Apart, are a reproduction of African oral narratives. Things Fall Apart, to Obiechina, is the best example of Achebe’s intertextual recourse to African ‘orature’. Its textuality exhibits a close intertextual relationship with the African people’s folktales and fables, chants and incantations, idiophones and onomatopoeic expressions, ceremonies and proverbs. The style is an epical one. Achebe’s use of such techniques is for cultural and ideological purposes.

In the same vein, studies by Barber (1995), Irele (1990) and Kehinde (2004) draw on textual analysis to signify the utilization of
oral narrative forms by modern African novelists as Achebe, Ngugi, Soyinka, Tutuola, Mwangi, Ouologuen, Lay and Okri. The studies reveal the way these authors reconstruct traditional forms of expressions in their texts to attain a norm of indigenous cultural pedagogy for the African reader. Barber (1995) comments on the African novelists’ reliance on ‘orature’ that it is the origin and the precursor of modern African Fiction.

Pertinent to the theorizing that language functions communicatively in narrative, is Kehinde’s (2005) study which highlights the narrative techniques in Ngugi’s (1982) *Devil on the Cross*. The study reveals the eminent features like the employment of story-telling technique through the narrator’s direct addressing to listeners (i.e. you-figure) as in ‘let me tell you the lesson Waringa taught that man’ (*Devil on the Cross*, P. 221); ‘You who were there, what more can I say?’(*ibid, P.246*) This mode of technique reflects the author’s strive to sustain his audience’s attention. Also, there is recourse to songs and aphorism in initiating the argument between characters.

### 3.2 Previous Studies on Form and Genre

In a philosophical account, Gillard (1996) comments on the relation between forms and ideology in African literature of the modern age: ‘To rework the form is to reshape the ideology that informs them’ (P.2). To Gillard, the novels of, for example, Armah
and Soyinka adapt certain forms to articulate socio-political alternatives. These novels, he sees, their formal experimentations are united with the ideology from which they proceed: Armah’s *Two Thousand Seasons* is historical surveying the past to serve the future, Soyinka’s *The Man Died* is an autobiography creating a new stance for the individual and the collective within an innovative formal structure. Thus, the two novels broke the ideological norm in pursuit of new formal production.

Kehinde’s (2005) study reviewed above, also, accounts for the generic structure of Achebe 1958) *Things fall Apart*. The novel, Kehinde sees, is an epic of a well-achieved type; the theme and the technique are epical. The characterization of Okonkwo evinces characteristics of an epical hero; a rare person of huge eye-brows, etc. The progression of the epic is achieved through the mythic narrative voice telling the legend of the founding of the town in the opening, the episodic narration recounting myth, history and fiction, the expositional style, and the mythic narrator singing and celebrating the history of Umoufia.

In this study, Kehinde sees that Okonkwo is the epic hero following Lukacs (1971) who sees the epic hero as the one who owes his significance to the grace accorded him rather than to his individuality. However, Egejuru (1978) and Larson (1971), according to Kehinde (2005), assign the (epical) heroic role in the novel to Uomufia life.
Another study, depending on the analysis of narrative discourse in Kouroma’s (2000) _Alla n’est pas oblige_, is conducted by Kyoore (2004). He attempts to delineate the interplay between history and fiction within the framework of literary discourse. He analyzes the text in order to show the role of language in marrying the two forms history and fiction. The study reveals how history is made to manifest itself in the present by means of narrative strategies: the effective use of proverbs, flashbacks and diabetic picaresque-like voice of a ‘subaltern’. He reveals the way discourse is embedded with ideologically-laden codes.

Kyoore’s study contends that Kouroma’s novel _Allah n’est pas oblige_ is a historical one, its narrative is a ‘transcodation’ of history in literature representing the author’s perception of the historical causality of the people’s identities in West Africa, a ‘symbolizing discursive structure’ and a ‘socially symbolic act’ by its form and contents.

The above studies are conducted to verify certain theses about African novels, so they depend on some ideas of literary description which are pertinent to their tasks. Therefore, they lack comprehensive methods of analysis.

### 3.3 Previous Studies on Narratology (Story vs. Discourse)

The distinction between ‘story’ and ‘plot’ as two independent aspects of the novel is rooted in Forster (1927). He sees the story as
the narrative of events arranged in time-sequence, whereas the plot is an organism of a higher type in which the emphasis falls on causality. The ardent of this idea forwarded the distinction between ‘series of events’ and the ‘discursive presentation’ of them (Culler, 1980: 171).

In a study of the grammar of the plot in George Eliot’s novel *Daniel Deronda*, Chase (1978) applies narratological analysis to account for the possibility of double-reading. She (ibid) takes the case of the hero Deronda (an English young man falls in love with Jewish girl, meet her brother and admires the culture of Judaism, then it is revealed that he has a Jewish parentage): the revelation of the Jewish origin for Deronda is a requirement of the progression of the story, it is an effect of narrative requirement. It suggests that Deronda’s origin is caused by the discursive force of the plot, ‘it is an effect of its effects’.

In Sophocles' *King Oedipus Rex*, whereas Freud (1965) sees that Oedipus’s guilt is a prior event revealed in the end to cause ‘Oedipus’ complex’, Culler (1980) seeks the possibility of applying two contradictory logics in the relation between the event and discourse. Accordingly, by one logics of signification Oedipus’s guilt of his father’s murder is an effect of a prior cause i.e. the past event. The contrary logic is that the event is the product of the discursive forces of the tragic end i.e. Oedipus must be found guilty as a fulfillment. In his words:
Oedipus becomes the murderer of his father not because of the violent act that is brought to light, but by bowing to the demands of narrative coherence and deeming the act to have taken place (Culler, 1980:174).

The studies of narratological analysis are good at revealing the author’s philosophy of causality and his narrative strategies; however they are polemic as they are based on this semiotic dichotomy.

3.4 Previous Studies on Deng’s Novels

As Francis Deng is, in the first place, an intellect and thinker rather than an artist, his fiction is still limited to two novels, Seed of Redemption and Cry of the Owl and indeed, much of the awareness they gain comes from political analysts rather than from literary critics. Therefore, the studies accorded to these novels appear, in most, in the forms of essays on local newspapers, and are concerned with the political aspects. Neglecting the literary meanings of these works, there is a general understanding that they are political novels built on racist visions.

A study by Griffiths (2002), in a seminal book on African literature in English, identifies Seed of Redemption and Cry of the Owl among literatures of ‘minority voices’. He, (P.257), comments
that Deng’s literarily bridges the gap between literature and direct political commentary attempting to use fiction in social and political discussions to reflect the conflicts and mutual prejudice as a blight of the social life in Sudan.

On Deng's first novel *Seed of Redemption* (1986), Griffiths (2002:257) says:

*He (Deng) creates in the figure of Faris Khalifa an embodiment of the complex, multicultural history of the Sudan...this narrative allows Deng to sketch the mythical nature of the divisions of race and religion which underpin and help sustain the conflicts in the modern nation (ibid).*

*Cry of the Owl* picks up from the first one and it is a project similar to those ones in the West and East Africa which are directed to recover a sense of beauty and dignity of the African cultural past (Griffiths, 2002: 258). However, the novel is distinguished from those novels in its orientation towards the internal world of Dinka and the reactions of that world to foreign influences of Arab Muslims and European Christians; it is an internal revision of attitudes. Griffith’s emphasizes the marriage of the hero Elias Bol and Fadheela (the Orthodox Muslim girl and the nephew of his
patron) as the author’s vehicle to dramatize his vision on unity amongst the diverse Sudanese societies. This marriage is:

*The more personal element of the novel, and its greater stress on the psychological contradictions which both [Elias and Fadheela] have to overcome, as well as on the public process of struggle which they and their peoples face, make the novel an especially appealing and effective example of this genre of political narrative* (Griffiths, 2002:258).

### 3.5 Summary

This chapter embodies previous studies which depend on linguistic methods in literary analysis. However, the studies on techniques, style, form, and the study on Deng’s work are too generalized and lack definable analytical apparatuses. Using narratology, the other studies separate between the events and the narrative discourse and investigate the relationship between them. However productive, they neglect the sequential relation between the events themselves. Also, they end to double-conclusions and they give little consideration to the social meaning of narratives.
Chapter IV
Methodology

4.0 Introduction

In this chapter, the researcher sketches out some analytical methods which have been used in modern criticism and the modern structuralist studies of narratology. He also sketches out the method he has synthesized for the analyses in the present study, presents a description of data collection and the presumed utilization of the analytical apparatuses.

4.1 Method

The researcher’s aim is to verify the hypotheses he set out in chapter one. These hypotheses are: that the discursive structure of Deng’s Cry of the Owl echoes the ethos of the people in the world it represents, that the narrative techniques employed manifest the author’s ideological stand-point, and that many intermingling voices and registers are deployed by the author to account for the social and political conflicts in the post-colonial Sudan. To meet this aim, this study draws on a synthesis of methods and ideas from modern literary criticism and linguistic theories of the 20th century.
4.1.1 Unfolding the Novel

The analysis will be, partially, guided by the early 20th century conception that a novel is a bigamous marriage of six aspects. These aspects, according to Forster (1927), are as follow:

a. People.
b. Story.
c. Plot.
d. Fantasy.
e. Prophecy.
f. Pattern and Rhythm.

The first aspect ‘people’ is the characters as being endowed with human properties through a number of ‘word-masses’. Two related aspects are defined in terms of narrative of events: one is ‘story’ as the temporal hierarchy of events, whereas the other is ‘plot’ as the organism of the causal relationship between the events. Yet, two related aspects are ‘fantasy’ as the device that asks the reader to pay extra attention as it implies the supernatural, and ‘prophecy’ which asks for the sense of humility and for the suspension of the sense of humor. The sixth aspect is ‘pattern and rhythm’ which appeal to the reader’s aesthetic sense.
The distinction between ‘story’ and ‘plot’ is elaborated in the works of the Russian Formalists who talk of ‘fabula vs sjuzest’, and in the works of French structuralists, e.g. Genette's (1977) ‘histoire vs recite’. In this connection, Culler (1981) following Mieke Bal (1977) and Chatman (1978), explains that the distinction is between ‘story’, as a sequence of actions or events, and ‘discourse’, as the textual manifestation of these events. This representation of events in discourse is built on the author’s or his narrator’s theory of causality. Then it is the plot which reflects how the author conceives the relationship between the events he tells about, and how he thinks of the way the world works. The analysis of discourse is believed as viable to the critic's access to the author’s philosophy of the world he represents.

4.1.2 The Practices of Linguistic Criticism

The researcher relies heavily on a kind of synthesis formulated in Fowler (1996) under the term ‘linguistic criticism’. It is a kind of a critical approach to literary discourse based on a set of technical models of modern linguistic theories, particularly Functional Linguistics. Linguistic criticism practices are rooted in Richards’ (1929) Practical Criticism and his advocating the priority for the linguistic evidence which the text itself offers. But, a more sophisticated methodology was proposed by the proponents of linguistic stylistics aiming at investigating the functional value of
literary texts. According to Fowler (1996), this Hallidayan criticism is based on empirical linguistic techniques, but it rejects initial statements about the literary text, what Halliday calls ‘ad hoc statements’.

However, the researcher is convinced that the linguistic criticism which advocates prior thesis about the text is the most active one and is more crucial to the present study. In that, Fowler stresses the importance of setting out prior statements to guide the activity of the criticism. And with these prior statements the criticism becomes neither completely divorced from literary criticism nor to be underestimated as a linguistic support for it. In addition, it drives traditions and ideas from various schools of linguistics, i.e. the Russian Formalism, the French Structuralism and Classical Grammar, and ideas from the Anglo-American Literary Criticism.

The researcher is concerned with the apparatuses and views of linguistic criticism based on Fowler’s (1996) work. These will be discussed in the following sections

4.1.2.1 Linguistic Defamiliarization: Literature as a Technique of Criticism

The idea of ‘defamiliarization’, ‘deautomatization’, or ‘dehabitualization’ is an entry to literary language in the practices of linguistic criticism. It is based on a Russian Formalist theory which views literature (itself) as a technique of criticism (Fowler, 1996: 51). It refers to the employment of linguistic devices in literature to
cause the audiences to look critically, by breaking the automaticity of the relationship between words, phrases, etc. and their conventional meanings. It is a way of making new meanings.

The concept of defamiliarization is derived from Shklovsky’s (1917) term ‘ostraneniye’, where he defines art as the technique of making objects unfamiliar. However, Tomashevsky modifies the definition assuming that ‘defamiliarization’ is to speak of the familiar as it is unfamiliar.

Thus, the study of defamiliarization, to Fowler (1996), is the investigation of the linguistic practices which unsettle the relationship between a sign and its concept and break the naturalness of a coded concept. This process can be traced in the artists’ use of linguistic devices as the ‘undercoding’ by means of ‘underlexicalization’ (e.g. to describe the people as having no tales, etc.), the delaying of the object of description, the parody of style and the use of a stylistic code to criticize the habitual code.

4.1.2.2 Mind-Style: The Representation of World-view

Practitioners of linguistic criticism are concerned with the analysis of authors’, narrators’ and characters’ mental life as being reflected in their language. Fowler (1977) suggests the term ‘mind-style’ as an alternative to Uspensky’s (1975) ‘point of view on the ideological plane’. The basis of this idea is the textual evocation of a narrator’s, or a character’s, mind and thought by typical diction,
rhetoric and syntax (Jahn, 2000: 20). Different discourse structures are produced by various linguistic techniques to represent different mind-styles in the literary text (Fowler, 1977; Leech & Short, 1981). This of course, reveals the language user’s world-view of what s/he makes statements about.

A mind-style is the ideational function of language at work. It may reflect an individual’s mental life, fundamental aspects of the mind and structure of conscious thoughts, or it may display his/her value-judgments and preoccupations of which s/he may be quite unaware (Fowler, 1977: 103).

4.1.2.3 The Hallidayan Apparatus

The methodology for the analysis of mind-style is provided by Halliday (1971) in his dealing with the ideational function of language. Halliday’s method, according to Fowler (1996:214), is focused on the ideational structure of the text which constitutes the world-view of an author, a narrator or a character.

There are three levels of analysis for this. First, at the level of vocabulary the concern is with the various processes of encoding of ideas tested against the basic process of lexicalization. Processes as ‘underlexicalization’ which means the lack of a term that suggests a gap in the speaker’s lexical repertoire, and ‘overlexicalization’ in contrast, is the use of profusion of terms for an object or concept to make a hyperbole or an overstatement, etc. Second, at the
transitivity level, the analysis is devoted to the set of linguistic categories which characterize different kinds of events and processes, participants in these events, with considerations of place and time. The types of predicate and the nouns associated with them and the choice among the available predicates in the language convey different pictures of actions and events going on in the world, from the point of view of the speaker. The details of the semantic roles of ‘subjects’ and ‘objects’ which produce different types of structure (e.g. pseudo-agentive, pseudo-locative, etc.), each type reflects the angle from which the speaker perceives the propositions he conveys. Third, syntactic structures are analyzed in terms of their implications for the messages being conveyed. Simple vs super-ordinate, active vs passive, parataxis vs hypotaxis, etc. are considered as part of the narrative style and signal the mentation of the narrator or a character who speaks. The foregrounding of these elements could be detailed by means of statistic processes.

4.1.2.4 The Analysis of Space

The study of linguistic signs on literary space and time- in Bkhtin’s (1981) term chronotopes- was applied practically by Riffaterre (1969) and it has become a special area of concern in the practices of linguistic criticism. Following Jahn (2002), the researcher conceives ‘literary space’ as the whole environment which situates the characters and events including the landscape and
the climate- the dynamic nature of this whole. The study of the way these are depicted through the stylistic techniques could reveal their significance to the plot and theme.

As a methodological orientation, the analysis will be focused on the fictional space as an existent of the story that is playing its role along with that of the characters. The dimensions of this fictional space are thought of in their correlation to the ‘focalization’, the *focalizer* is the one who is in the deictic centre and from his perspective these dimensions are determined (Ronen, 1986; in Jahn, 2002: 8). A great deal of concern is devoted to such deictic expressions and different culturally defined spaces which signal attitudinal stances and judgments in the story. It is to study the semanticization of spaces to reveal some relations and influences on characters and events.

The analysis of space includes the revelation of semantic relations between places and characters. Fowler (1977) is one of those who encourage this kind of thinking and he (ibid. P. 38), sees that the same semantic features on characters are, in some genres, relevant to the analysis of places: semantic interdependence. This understanding is developed further in Fowler (1996) where Uspensky’s (1975) term ‘spatial plane of point of view’ and the linguistic representation of it are studied in relation to the psychological and ideological dimensions of the literary text.

4.1.2.5 Dialogic Structures in Narrative
Linguistic criticism deals with dialogic structures in fiction. One kind of analysis is related to the conversation between characters; the conversation in the explicitly dialogic texts, which is formulated by the author. This is dealt with through the theory of speech act.

For this kind of analysis, Grice’s suggestion of four maxims is considered. According to Fowler (1996: 133), the apparatus consists of three aspects: sequencing (the order of contributions to conversations), speech act (the illocutionary force of language), and implicature (a proposition emerging from something that is said but not actually stated by the words uttered, nor logically derivable from them). Grice’s maxims of the speaker’s obligations are: Quantity (to be suitably informative), Quality (to say certainly true utterance), Relation (to say only what is relevant) and Manner (to be perspicuous). Any flouting of any one of these maxims is considered an implication (ibid).

Other two aspects of dialogue are narrator/character dialogue and narrator/reader dialogue. The first aspect is the author’s or narrator’s voice sought in the commentary on characters’ speech and behaviors. This commentary may be direct, in parentheses, indirect through stylistic infiltrations in the characters’ language.

The narrator/reader dialogue appears in the narrator’s voice which initiates an argument with the reader. Sometimes in the use of ‘you-figure’, and by the shift in the style, the narrator addresses his narrate in a way that presupposes the latter’s response. It is like the
use of expressions of judgment as ‘I think…I suppose…perhaps…, etc. (Fowler, 1996:154).

4.1.3 The Analysis of Time in Narratology

One area of interest in the critical approach to ‘plot’ is the analysis of order. It is the investigation of the relation between the natural temporal order of events and their narrative order in the plot against the background chronological order in which there is no deviation. In case where there is such a kind of deviation, we are dealing with a form of ‘anachrony’, i.e. events are not being narrated in their chronological order.

Linguists as Genette (1980), Toolan (1988) and Rimmon-kenan (1983) contrast between different types of anachrony that fall under two main types; *flashback* and *flashforward*. The anachronical presentation of factual events is an *objective anachrony*, whereas characters’ memories and predictions- in a flashback or a flashforward respectively- is a *subjective anachrony*. An anachrony may be *repetitive* as a recall of already narrated events; otherwise it will be *completive*, if it is a presentation of events suppressed in the primary story line.

According to Jahn (2000:11), a flashback is considered ‘internal’ when the flashbacked event is one that falls within the primary story line, but if it naturally takes place before the beginning, the flashback is an external one. The same theory is applied to
flashforward with regard to the place of the flashforwarded event within or after the primary story line.

4.2 Implementation of the Apparatuses

For the analysis in the following chapter, the researcher is aware of the principle that the idea of defamiliarization in its broadest sense is the key-process in any narrative technique implemented by the author to communicate his message. Then, in the light of defamiliarization the novel is conceived as criticism of the world it represents. This critical representation, of the world and its existents, is necessarily achieved in various forms of defamiliarized use of language featuring the stylistic devices and the formal character of the novel.

To describe these techniques, the analysis will take the concepts semanticization of space, dialogism, plural text and causality. The instrumentation of these concepts may be discussed in the following sections.

4.2.1 The Semanticization of Space

The description of literary spaces and the semantic features on them and the symbolic relationship between people and places will be according to the ideas of the 20th century narratologists. The researcher will carry out a descriptive account for the linguistic
items devoted to create spaces and their inhabitants in a symbolic way that creates thematic effects.

4.2.2 The Dialogic Structures

The researcher will apply the theory of conversation analysis to account for conversations between characters; to see how the processes sequencing, speech act and implicature be at work in narrative. Also, awareness will be given to the implied dialogue between the author and the characters and between the author and the reader. These forms of dialogue will be discussed from the angle of different world-views being reflected in the text as a communicative event.

4.2.3 Echoing and Fusion of Forms: Plurality

The researcher will rely on Fowler’s (1996) expansion of heteroglossia and the way different registers function in a same communicative event (a text). It is when the literary text is ‘plural’. The ultimate goal of the researcher is to reveal the ways of echoing and resounding of African literary themes and patterns, and the fusion of literary formal elements in the same work. The researcher will make use of Moulton’s (1915) ideas about echoing and fusion and how the processes work.
4.2.4 Plot and Causality

To discuss the novel as a discursive representation of a set of events, the researcher will follow the philosophical approach to the plot in the traditions of the 20th century narratology. This will be an account for the presentation of events in terms of the theories of causation being implemented: the author’s own logic of causality and the ideological significance it has to his themes.

4.3 Data Collection

As different from researches of statistic methods, the data of this research is the corpus of Francis Deng’s novel *Cry of the Owl* written in New York during the democratic government in Sudan and published in 1989. The following section is a summary of the plot in order to be a guide for the analysis in the next chapter.

4.3.1 Plot of the Novel

The novel opens with Elias Bol Malek, a son of the African chief Malek or popularly Mlengdit of the Mathiang Dinka tribe of the North-west Bahr El Ghazal District, heading to his village to see his seriously ill father. First, he goes to the People Assembly where he is a member representing his district. At the Assembly he meets his political enemy Baraka who is the spokesman of the ruling Nation of
Islam which hold the belief in the Arabo-Islamic identity of Sudan and call for Islamic Sharia. Elias continues his journey to his home village, faces a lion which amusingly doesn’t harm him because Elias keeps the old legendary pact between his clan and the lions. After he reaches the village Dak Jur (named after Dinka’s triumph over Arab slave-raiders), he attends the spiritual pagan divination of his father’s disease in spite of his Christian faith. This ritual divination reveals that Malengdit will survive until he finds his lost twin sons Achwil and Madit; the first was captured by the Arabs in his infancy and the other disappeared later on, and Malengdit must convince Elias (Bol) to look for them. Elias, in order to ensure the well-being of his father, decides to bring him to Khartoum for a medical diagnosing and he succeeds to convince the old man.

The plot introduces a flashback of the story of Malengdit’s family’s tragedy. It was in the very past when the Arab attacked the village for slave-raiding in the aftermath of Independence from the British, to Malengdit it was associated with the moment the owl cried as a sign of an oncoming evil, the battle resulted in the loss of his wife Aluel with her twin Achwil while Madit was found with broken hips as fell from a raider’s horse. Aluel was rescued later, but without Achwil, and at home she gave birth to Bol after a difficult delivery (believed to be a sign of some secret about pregnancy). Both Bol and his lame older brother Madit grew in the village, Bol joined the missionary school, got baptized and acquired the name Elias. Madit on the other hand, got initiated for the leadership, loved
Ajak and then disappeared when she discovered his epilepsy. Later on Ajak was said to have killed herself. Bol joined Bussere intermediate school and during that period his hatred to the Arabs was augmented by the loss of Madit. He met the Arab military officer Ali Ahmed Al-Jak in an interrogation about students’ strike. His relationship with Ali grew and he accepted to get patronized by Ali in order to continue his education in the North.

In the North, Elias grew with Ali’s family, studied at Hantoub High Secondary School and joined the military college and received higher courses in Munir Academy. He loved Ali’s nephew Fadheela, he worked in the West and made relationships with the leadership there which caused his accusation of plotting against the central government with the Non-Arab elements. This caused changes in his professional life and he was offered a scholarship to US to study about leadership in diverse countries. Before his travel and at Ali’s house, Elias met Ali’s brother Mohammed- Fadheela’s father- who got bothered when saw Elias and knew his village.

Elias’s love to Fadheela grew with several meeting and going- outs which evokes her father’s anger. They adopted to get married but meanwhile Elias’s admission to Colombia University in New York was arranged and he traveled.

During Elias’s period in America, the governor of the Sudan Jabir al-Munir had set out September Laws of Islamic Sharia, but soon after Munir was overthrown in a bloodless coup and an elected government was decided.
Elias returned to Khartoum and knew the fact of his illegal son with Fadheela. Both he and Baraka won in the election, each represented his group. During this period Elias heard of his father's disease and decided to travel home to see him.

Ending the Flashback at this point, the story continues after Elias brings his father to Khartoum for medical diagnosis, a doctor tells him that the result is cancer. This period sees harsh political confrontations between Elias and Baraka at the Assembly and discussions around the Islamic Laws.

A trial in the court leads to Elias's discovery of his brother Madit bearing the name Al-Toum Hasab Al-Rasoul, which gives pleasure for Elias and Malengdit. Then, as a result of Elias's proposal to marry Fadheela rejected by her father, brother (Baraka) and the Islamic Laws, Mohammed Al-Jak reveals his fatherhood to Elias (during an old slave-raiding) telling the story which reveals that Baraka is non other than Achwil, but solving this complexity, Fadheela's mother faces her husband with the fact that Fadheela is not his biological daughter. Lastly and on this intricate background, Elias succeeds to complete his marriage.

4.4 Summary

This chapter embodies the methods of the study, the apparatuses to be implemented and the ways these will be relied on in the analysis. It presents a sketch of ideas from the modern narratology,
the modern linguistic approach to literature and explains the analytical values of each.

In the next chapter, the researcher is going to initiate the analysis using the analytical entries discussed in section (4.2) above.
5.0 Introduction

As ideology and literature are in a relationship of mutual reshaping, ideologically-laden texts of different genres of human communication bear the relevant ideologies in their various aspects. A novel, then, is inseparable from this core and it, as a fictionally communicative text, bears the ideologies on the various aspects of its textual invocations.

In this chapter, the researcher carries out the analysis of the linguistic devices implemented in *Cry of the Owl* for ideological aims. The analytical apparatuses will be applied on the four sections of this chapter consequently. In the first section, the purpose is the analysis of semantic features on selected spaces, the second is devoted to the analysis of some techniques of dialogue, the third is the discussion of echoing and fusion of previous literatures, and the fourth section is discusses the discursive presentation of some major events.

5.1 Semanticization of Space

The purpose of this section is to identify the semantic features of some selected literary spaces: places and their existents including
the inhabitants, and the symbolic relations between the existents of these spaces.

The figures between brackets cite the linguistic chunks which the researcher is referring to in the original text in each relevant extract.

5.1.1 Place and Persons: Semantic Interdependence

In the passage below, a tensely modalized language is used to describe the Parliament building in the capital, Khartoum. The description depicts the spatial point of view (perspective), the details of the architecture of the building and the surrounding environment, the décor and furniture, and the people inside the building. All are made in a colorful image.

The perspective (point of focalization) is achieved through the ample use of deictic devices: the deixes *at, before, immediately* (4); *into, where* (5), the deictic verbs *passed, went, stopped* (4), *ushered* (5), and the locative adverbs *toward* (3), *through* (4), *behind* (5). The *focalizer* is Elias Bol moving in steps that are congruent with the arrangement of the clauses which describe the places he passes.

The semantic scheme being projected on this space manifests every thing as bright, beautiful and artificial. This is achieved through a set of linguistic devices that draw a beautiful well-ordered image of the place and its inhabitants. They are described in a kind of semantic interdependence: *sparkling, glimmered, lighting system* (1), with *attractive, light* (5), *light brown* (6), and *beige* (7), and
mature size (2), with young (5), and breath-taking, majestic, dramatic (1), with attractive, flirtatious (5). These devices integrate the existents of the building and the people inside it as the assembly men in this artificially beautiful image. Compared to other places in the country, the artificiality of this place is semantically promoted in (2), which sarcastically analyses the value of the décor shooting the picture of the dull background, and in the phrase ‘with a flirtatious smile on her face’ in (4), which implies the placing of the secretary among the decorative objects.

1 The décor was breath-taking: skyward cathedral ceilings featured majestic chandeliers with sparkling crystal bars; floors glimmered with polished marble; fountains flashed and flowed wistfully into partially hidden streams; a dramatic lighting system spotlighted the wide steps linking the split levels lined with planters containing trees of mature size. 2 It was a sight to drown the dull, gray desert environment of that part of the country.

3 Elias passed the Assembly hall toward the speaker’s office. 4 First he went through an office occupied by the speaker’s personal staff, and then stopped at the secretary's desk in the office immediately before the speaker's. 5 The secretary, an attractive young woman in a light fashionable to
be with a flirtatious smile on her face, immediately ushered him into the huge office where the speaker, Sayed El-Jaylani, sat far back behind a magnificent mahogany desk. 6 The light brown Jaylani, a man in his late fifties, rose to greet Elias.7He was dressed in a big Arabian abaya with a Sudanese imma neatly wound around his head (Cry of the Owl, P.10).

On the opposite side of the setting, a different semantic scheme is projected on the architecture of Elias's mother's hut. The hut which is presented in sentence (2) as an archetype of the Dinka's, is a symbol of their primitive life. The simplicity of the hut, which is made of local materials and configured out of the very land in which it stands, is linguistically conveyed through stylistic choices: the choice of collocations 'wooden…poles', 'plastered…mud' (2), 'thatch… grass' (3). This kind of symbolism is conventional in African literature. The choice of predicates implies authenticity and practicality rather than decorativeness: compared with those in the first extract,' plastered with mud' (2), 'resting on the wall' (3), 'revealed', 'wrapped', 'infested the wood' (4), are different from the predicates 'featured …' 'glimmered', 'flashed and flowed', 'spotlighted' and 'lined with planters' in the first extract.

Elias is implicitly alienated from his Dinka people's ethos in sentence (1) below to observe this aspect of their anthropological
situation as an outsider. As the scene is shot from his perspective, the alienation of Elias is intended as a preparation for his psychological response to the rites of the divination of the cause of his father’s disease. The divination will be held in the same hut. Elias, as a Christian convert and one of the educated elites, does not share his people their belief in paganism, and believes that modern medicine is the only way to save his father.

1 It had been years since Elias had seen the inside of his mother's hut. 2 Like most Dinka dwellings, it was a circular structure about twelve feet in diameter with a low wall of wooden poles arranged in a cluster, plastered with mud. 3 Resting on the wall was a high conical roof of tall rafters, with rings of tightly wound branches around the frame, over which rested a thick thatch of long savannah grass. 4 Although the thatch was smooth on the outside, the ceiling inside revealed the bare frame of the rafters, the rings wrapped around them and the mud tunnels of the termites that infested the wood (Cry of the Owl, P.20).

The psychological significance of this place for Elias as an observer is contributed to by the description of the hut in (5), below which is intended to melodramatize the scene through the
emergence of the diviner. After the voices of people outside the hut, Ayueldit viewed from the inside enters (7) with his spiritual paraphernalia (long braided hair strung with shells and beads, the leopard skin on his shoulders (P.22.) Elias's modern world here is confronted with the world of Ayueldit, the local people, who believe that their life is controlled by the will of the ancestors above.

5 Suddenly, voices were heard, "please make way for the diviner; the diviner is coming, let him pass". 6 People were urged to leave the room to give Ayueldit, the diviner, a chance with his patient and the patient’s son. 7 Ayueldit crawled through the doorway and then stood up to greet Elias, who was already standing to receive the holy man. 8 In the Dinka priestly manner, Ayueldit held his right hand up and opened it as he solemnly exchanged greeting with Elias without touching hands (ibid, p.21).

The characters like Ayuldit, Mijangdit and others stand as symbols of paganism. They are interwoven with the place which the author describes as a land of contrast; it offers the reasons of death and life for God's creatures whose existence in the place wraps the past with the present and offers the author the first step to explain the cosmology of the Dinka. This part of the story makes use of
tragic traits through Ayuldit's prophecy on the fate of the lost twins and the fate of chief Malengdit, whereas Elias is a tragic hero as he denies this divination. The divination and the prayer are described in details: 'hearing a chorus repeating the last phrase of the prayer' metaphorically mingles the sounds of 'people' and 'place'.

5.1.2 Literary Space on a Geographical Axis

The space in the following extract is represented as a united whole with its cultural, religious and economic significance. The village Dheleil Shader and the surrounding environment in the western region of the country and the inhabitants, all are meaningfully represented. The language of description expresses judgments and points of view of the characters and their attitudes and relations to this place as a part of the geographical axis the novel signifies.

1 The group drove in two jeeps over a rugged dirt road that meandered along bushy scrub...2 Evidence of surrounding desert...3 Carcasses and skeletons... scattered along the road all the way.

4 Then at mid morning, as the heat of the climbing sun augmented by shimmering mirages, a village emerged majestically on the horizon, projecting trees and huts to the sky-line and making
them look more like castles and royal orchards than remnants of a dying environment. 5 EL-Dergawi proudly pointed in the direction of the village and announced, "There is my village, Dheleil shader, so-called because of the cluster of trees you see there”.

6 Some of the men were dressed in immaculately white jallabiyas and jibbas with turbans neatly wound around their heads; Others were less impressively dressed in the shorter version of the long garment, commonly known as a’aragi with trousers, surwal, showing below the garment and going down to the ankles, and shawls thrown across their shoulders. 7 Yet others were dressed in more European looking safari suits.

8 Women's dresses also varied a great deal, from the latest style in tobes modestly drawn across the face, leaving only a small opening for the eyes, to colorful cloths wound around the waist and leaving the top bare, except for adornment with decorative metals and beads. 9 It was a juxtaposition of wealth and elegance and poverty and modesty. 10 But whatever difference reflected themselves were more apparent than real and certainly only skin-deep, for most of the people in
the village shared a common wealth which did not permit substantial differences in houses in which they lived, the food they ate, and the culture they enjoyed.

11 What struck Elias most was that apart from the Arab Muslim accent of their clothing, these people looked very much like the people he had seen in different parts of the south. 12 Even the flavor of the village was more reminiscent of the south than parts of the North he had known. 13 In particular he found the openness with huts exposed instead of being enclosed, men and women mingling together instead of being dogmatically separated, and the apparent obliviousness to poverty to be characteristics which his people, the Dinka, seemed to share with their fellow Sudanese from Darfur (ibid, P.198).

In the first paragraph above, the emphasis is on the spatial point of view- the indicators of perspective. The characters in this scene, Elias El- Dergawi and others, are put in the point of focalization which is a moving eye shooting the sights in a process similar to a documentary film. This spatial point of view is made preponderant by means of semantic devices: the deixes there, along, among, etc the deictic verbs drove ... over, meandered among (1), scattered
along (3), emerged, projecting (4), pointed (5). In addition, the
definition of the dimensions of space is accompanied by a
description of the existents surrounding this place through ample
evaluative adjectives and adverbs as rugged, dirty, bushy, all the
way shimmering, majestically, more, royal, etc.

These semantic features form the village Dheleil Shader from the
perspective of those visitors and the psychological impact of the
image on them is expressed in (4) and (5). The metaphors
emerged… on the horizon, projecting trees and huts and the simile
… like castles and royal orchards (4), constitute the impressions of
these people experiencing these sights of the dying environment, all
are hyperbolic stylistic devices. The modal adverb proudly (5)
contributes to this psychological theme.

The people inhabiting this place are exhibited, strictly speaking.
They are described with a semantic scheme replete with descriptive
and evaluative epithets. Adjectives, adverbial expressions and
intensifiers are implemented at most, describing the clothes of these
people and passing value-judgments on them and their social
characteristics. Examples of these are the adjectives white, shorter,
long (6), European, (7), latest, small (8), decorative, substantial,
apparent, etc, the adverbs impressively, dawn, across (6), a great
deal, bare, certainly, etc) and the intensifiers more, most. More over
and stylistically aesthetic, people in this village and their clothes,
houses, appearances and mores all are evaluated in the paradox in
(9), the metaphor flavor of the village...(12), and the phrase their
Obliviousness to poverty... (13), together with the simile look more like castles and royal or chards than remnants of a dying environment (4) achieve the narrator's impression of the integral essence of these people and their place. Then, in the person of his central character (Elias), the narrator signifies his celebration of these people and embraces them (13).

The characteristics of the style in this passage are the ample presence of epithets and the preponderant figures of speech. However, the expository nature is salient in the detailed presentation. The prominent semantic features and figures of speech function both in making meanings and in making an aesthetic pattern. Table (5.1.2) below shows the frequency of three kinds of epithet use which occur in the previous thirteen sentences.

<table>
<thead>
<tr>
<th>Type of epithet</th>
<th>Examples</th>
<th>Frequency of Occurrence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adjectives</td>
<td>Rugged, bushy, colorful etc,</td>
<td>28</td>
</tr>
<tr>
<td>Adverbials</td>
<td>impressively, modestly, majestically</td>
<td>22</td>
</tr>
<tr>
<td>Nouns(attributive)</td>
<td>safari suit, fellow Sudanese</td>
<td>6</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>56</td>
</tr>
</tbody>
</table>

Table (5.1.1): Three Types of the Epithets in 13 Sentences.

5.1.3 Drift of Ideologies
The narrator uses fiction to evoke a criterion of belonging, referring to three social groups in different geographical spaces; the people of Darfur in Dheleil Shader, the Arabo-Islamic Northerners and the Dinka in the South. The discourse, here, implies the 'common sense' among the Africanists that the people of Darfur are geographically *engrouped* with the Northerners and racially *engrouped* with the Dinka, the view which denies the cultural and racial ties between the Darfurean and the Northerners. But the shared ethnicity between the social groups Dinka and the people of Darfur is supported by the comparison of the places they inhabit, the traditions they follow and the common misery they endure in order to suggest a common destiny for both. This inclination to stress on race as the crucial factor of social structures is deeply rooted in Negritude's ideology. Deng contributes to this idea through his vision of reshaping the cultural identity of the people of Darfur apart from the Arabo-Islamic inputs.

### 5.2 Dialogic Structures

The chief purpose of this section is to shed light on some selected areas of conversation between characters on topics of a great deal of significance. The intervention of the authorial voice, contributing to these conversations, will be referred to as an implicit
dialogue. The researcher, is fully aware that it is the author who formulates these conversations, so that his ideological stand-points depicted through all the interacting voices will be drifted at the end of every sub-section.

5.2.1 Conflict of Ideologies

The technique of the following dialogue between the young Bol and his father Chief Malengdit shows a great deal of allusion to realistic patterns of father/son religious argument. Influenced by the missionary schools teaching of Christian faith, Bol is here seeking permission of his pagan father to get baptized. The conversation, reflecting the conventional politeness, opens with an ideological gap between Bol's new clericalism and his father's paganism. Incoherence frequently results from the incongruence between Malengdit's exclamations and Bol's evangelical interpretations. However, the author's voice interprets their thoughts and completes them engaging in a form of implicit argument with these characters and with the reader.

1 When Bol sought his father's permission to become a Christian, Malengdit wondered why his son would want to join a religion where he, the son of a chief, could marry only one wife.
"Because, unless one is reborn by being baptized as a Christian, one will not enter the home of God-heaven" Bol explained to his father. "Instead one will be condemned to burn in the home of fire-hell".

Malengdit wondered what these homes meant after one was dead. Bol explained that on the day off the "big court", all the dead would rise again and people would be judged according to how they had behaved in this world. Those who led an evil life will be put into the house of fire" he said "while those who have lived a virtuous life will be put in the home of God" (Cry of the Owl, P.95).

In sentence (1) and (2) above, the question of Malengdit is paraphrased instead of being quoted as a technique to foreground the speech act 'wonder' and background the speech form. This speech act frequently threatens the perlocutionary force of Bol's speech; that is because the father's wonder is a sign initiating a negative response to the request. From a critical viewpoint, the repetition of this pattern of question in contrast to Bol's pattern of 'explaining' indicates the limitedness of ideology on the part of Malengdit about the topic of conversation. The 'sequence' is maintained by Bol's
explanatory answers (2) and (4) as he intends to keep his father in the direction of the perlecutionary force. Malengdit, in contrast, intends to implicate in order to resist Bol's advancing towards his goal. The man's serious implicature (5) below follows Bol's last sentence:

5 "What lies the missionaries teach you), Malengdit remarked "Once a person is dead and is consumed by termites, how can he rise again and be judged?"

6 Bol dismissed his father's question as a sign of his ignorance about the word of God. 7 That was indeed the ignorance which their school songs had addressed in verse imploring their teachers to enlighten them:

   Learning is good
   Open our minds, masters, open our minds;
   Our minds like rocks, our minds like rocks.

8 Fear of hell and yearning for heaven, though dismissed by the uneducated elders as childish fantasy, had become a reality to the young converts:

   Mary, our white mother
   Help us to go to God's home above
Malengdit's 'interrogatives' (5) break down the sequence as they are argumentative and have the speech act of challenging. A reasonable answer is hardly possible from such a young boy, the author's voice returns analyzing the boys thought (6), (7) and (8). This authorial voice implies an argument with these characters: the interpretation of Malengdit's rejection of the idea as a result of his ignorance, while Bol's strong desire to get Christianized is the result of fear of hell and yearning for heaven.

The author simultaneously engages in a dialogue with his presumed reader passing judgments and critiques on the topic and on the characters. The signals of such a dialogue are the modal expression *indeed* (5), and the plural forms replacing the singular ones *their…them* (5), and *elders, converts* (8). This shift, from the individual case of Bol and his father to the general phenomenon, broadens the dialogue to involve consideration of the reader as a third participant.

The conversation continues with Malengdit's act of 'influencing' (9, below). However, Bol 'Challenges' through recalling the teaching of the missionaries in (10, paraphrased). This causes Malengdit's giving up the argument using sarcastic response (11) in which he implicates to show that his permission does not mean his getting convinced.
9 "If we assume that the missionaries are right and we Dinka wrong " commented chief Malengdit " and that those who are baptized will go to the home of God while those who are not burn in the house of fire, are you going to be happy alone in God's home while the rest of the family burn in the home of fire"?.

10 To Bol, that was again the wisdom of ignorance, for he had been taught by the missionaries that on the day of the big court, people would face God as individuals and not as groups or relatives. No one would be held responsible for the sins of others nor would it be possible for anyone to save another from God's punishment.

11 Malengdit smiled with the spiritual superiority of an elder and said, "Go ahead my son; get baptized as a Christian. At least you will save my cattle from the multiple marriages of the Dinka"(ibid, P.97).

5.2.1.1 Drift of Ideologies
The author intends to demonstrate the conflict between the Christian ideologies and the existing pagan ideologies and the lack of a ground for integration and to comment on the Christian missionaries' power of persuasion on the young converts. This power, however, he sees, fails to present a pattern of discourse that might persuade the elders, who are already saturated with paganism. It is a critique for the religious discourse and its shortcomings.

5.2.2 Stylistic Caricature on Social Criticism

The following extracts are from a very long scene dominating the whole of chapter 13. The characters Elias, the officer, Osman, a trader and other two; an engineer and a school headmaster, meet on at rain journey from Khartoum to Nyala… Osman is an outgoing character dominating the stage with his humor. He is used by the author as a vehicle for linguistic grotesques to voice out different views on religious and political matters: the author renders to Osman the role of a wise man through the technique of ' stylistic caricature'. He is made to speak in a high level of language and thought while getting intoxicated.

I. Raising the bottle ... he remarked "Can you believe that the gentleman whose picture you see on
this bottle was born in the 1880s and is still going strong because he drinks this stuff?\).”

2. "Bi-llahi el-azim? By God Almighty?\)” Queried the headmaster naively.

3. " Got you!" Osman teased, much to the amusement of the others, who understood the joke from the whiskey advertisement”. I will take the first sip not because I am selfish which I am, but to prove that it is not poison, which it is”.

4. His companions laughed. He … relished the taste with an “eeeh” “No wonder our lord forbade it; it's too good" And then looking into his bag, he remarked "I think I have two glasses" and looked for a response.

5. " I will have some, thank you" said the engineer.

6. He gave him a glass, poured another one and offered it to the headmaster. "Lazim Ya'ani? Is it a must? ” he said in a manner of politeness.

7. " Come on, ya ustadh- teacher-don't be vague or you might get a Haig instead of Johnny Walker" Osman was recalling a big sign advertising Haig whiskey in the center of Khartoum. It read: "Don't be vague; ask for Haig".
8. The engineer got the joke and laughed. After explaining his joke to the headmaster, Osman went on to say "Ustadh, we have a long way to go; I assure you this will make it shorter. Besides we need educators in hell".

9. They all laughed as the headmaster surrendered with "If you insist".

10. "I sure do" Osman gave the expected response and poured a drink.

11. It was now Elias’s turn "last, but by no means least, brother officer". Declared Osman as he poured a drink. “It is the age not the job that relegates you to waiting" he said as he handed Elias the drink.

12. "Thank you, I don't drink" said Elias "but not because our lord forbade it.

13." Propriety, I suppose" Commented Osman with subtle indignation.

14. Elias understood Osman's sensitivity and responded accordingly. "I have had my share in childhood, for at home we drink merisa freely. Then the older I got, the less I became inclined to drink. But I assure you I have no qualms about people enjoying themselves"(Cry of the Owl, P.182).
In the above passage, Osman uses humor (I) to call his companions reactions to his drinking alcohol as he is aware of the absence of intimacy between them. He continues to implicate after his humor has met its goal; so his utterances (3) & (4) function both as a humor and as a strategy to assure his companions that he needs no intrusion, which is expected from them, about the drink, i.e. he knows well how far it is harmful and forbidden. Also, he invites them indirectly through gestures presupposing that their desire to drink is suppressed (4), only, due to the moral and religious bondage not due to inhibition; the matter which he, later, discusses with Elias. The way the engineer and the headmaster accept the invitation (they are made to do so) is a criticism for the people's hypocrisy about virtue and their violation of the moral and religious values, for they surrender to participate in the drink, though Osman at first implies his worry about drinking in their existence.

This dialogue reflects different thoughts and various contrasting opinions about alcohol: healthy, good but at the same time poisonous and forbidden. Elias's rejection of the invitation is accompanied by his reasoning (12), an indicator of his politeness. Further, it functions as an initiative to the talk of Osman and Elias on their conceptions about religion. They continue their dialogue, with Osman and Elias dominating the stage, while the rest gradually reckoning to the role of over-hearers. Osman keeps on controlling
the sequence and turning Elias from one to another topic of discussion (Appendix 1).

5.2.2.1 Drift of Ideologies

The relevance of the strategy of stylistic caricature to the author's ideology is in that it enforces his criticizing the society, the state and individuals from the point of view of a plain man. He attempts to communicate that the blight of this society are in the lack of wisdom and the unjustifiable prejudice of the myopic elites who represent the intelligentsia. Osman is also an epitome of the Sudanese person's ability and awareness of analyzing his world and identifying his problems with his laziness in executing the solutions.

5.2.3 ‘Implicature’ on Political Criticism

The following extract achieves a form of discourse of prejudice. The prejudice and counter-prejudice render the conversation to a series of implications made by the speakers, i.e. they flout maxims of dialogue. It is in the court between the chairman and a young Dinka man accused of theft.

On trial was a tall frail young man dressed in a worn pair of trousers and a shirt. He seemed to be in his late teens or early twenties. Standing
behind him with a gun was a policeman with a bulging beer belly.

2 “what’s your name?” the chairman asked with contempt.

3 “Akot” the young man replied simply, which was in part due to his poor Arabic, he having only recently entered town life.

4 “Don’t you have a father?” the chairman continued.

5 “He is dead!”

6 “Did he die without a name?”

7 His name was Aleu.”

8 “Are you related to Nebel Aleu, the former vice president?”

9 “No, but we are both Dinkas!” explained the lad in his broken Arabic.

10 “That much I can tell,” the chairman replied scornfully. “You don’t have to say it with such pride as though the Dinka are the chosen people. Your grandfather’s name?”

11 The boy, realizing that the trial was getting off to a bad start, decided to ignore the comment on the Dinka and gave his grandfather’s name “Marol.”
“Well what do you say? You are accused of stealing a window and a door and then selling them.”

“Your honor, I saw them in what looked to me like a heap of rubbish...” (Cry of the Owl, P.185).

This dialogue shows the narrator’s judgment on the speech and behavior of the interacting characters through interpretive parentheses; the description of the characters’ physical shapes and clothes (1) and the reflection of their mentations as (3), (10) and (11). The conversation is opened with the Chairman’s question about the boy’s name in (2), but the answer is, from the chairman’s point of view, implicature: the boy is flouting the maxim of quantity, i.e. less informative. Moreover, the chairman himself comes to implicate (4) by flouting the maxim of manner, i.e. less perspicuous question. The boy doubles the implication in his answer (5), i.e. irrelevant to the illocutionary act of question (4). Although the chairman continues implicating (6), the boy makes a remedy for the sequencing (7). But the answer (9) is a return to implicature as the boy gives extra information flouting the maxim of quantity.

The implication in 9 is the most threatening one as the chairman is fully aware that the boy is implicating, so he chooses the act of scorn (10). That signifies to the boy that he is not going to have a fair trial. In fact, this point makes the conversation goes in a way of
digression to the end of the trial. Moreover, this mutual digression influences the conclusion of the judgment and sentences the boy to amputation of his hand.

5.2.3.1 Drift of Ideologies

The author’s ideologies are explicit, as he introduces these trials with a comment on what are called ‘the prompt justice courts’ which are unjust and subjective courts ruled by the Fundamentalist Muslims. He displays the court verdict as not being based on reasonable facts, but racist attitudes. He pictures the guiltiness of the boy as predetermined from his being Dinka as the chairman concludes the court because of the mutual racist insults between him and the boy. The conversation is held in a caricature of the court dialogue full of scorn and insult.

5.3 Fusion of Forms & Plurality

If the primal literary form, as Moulton (1915) suggests, is the traditional ballad, the rest of literatures will be successors of it and the diverse nature they obtain is due to the growing need for human literary communication of various purposes. The modern novel is built on an integration of the different shapes of that ballad, achieved through fusion of formal elements in one whole. Moulton's diagram below may be recalled:
In the light of the above diagram, Cry of the Owl may be seen as an achievement of a plural text. It is made up of:

1. Histories of the Sudan and past events, happened or said to have happened in the Sudanese social life.
2. Oral folklores of the Dinka tribe as folktales, cantatas of *kujur* and songs.

3. Themes and issues from previous African literary works.

4. Voices and ideologies of social, political and religious collectives.

5. Heroes, heroines and actions of traditional literary forms as tragic, lyrical and epical.

5.3.1: Reproduction of African Themes and Patterns

Deng recourses to earlier themes of conflict presented in Ngugi's and Achebe's novels of the post-colonial period. He resounds the story of the 'sacred snake' which engaged the interest of Achebe through his reflecting the picture of the religious conflict in the African societies, whereas the earlier works presented this theme on a realistic pattern that criticizes the failure of integrations, Deng, here, is using an alternative. He is seeking an idealistic ground, for negotiation and making a path for a moderate kind of affection. Dong's style is different from that of Achebe where the characters shout "I will kill the boy …" In Deng's the father is imploring his son in order not to kill the snake.

"Father, this is a deadly snake" Elias spoke out on a topic he felt needed most urgent attentions".

*We must kill it or dispose of it in some way.*
"Son, this is exactly what your ancestors were talking about, your ways are different. But you must understand your peoples ways..." (ibid, P.39).

Deng is seeking a way to soften that harsh conflict between Christianity and paganism. He, further, estimates the role of these pagan traditions as cantatas of 'kujur', prophecies and divinations, in the progress of the events and makes them triumph over the Christian beliefs and modern life theories. He, in various places in the text, reflects his respect to these pagan ways of life. The pagan people themselves are not characterized as idiots and globules, they are elevated and aware of the world changes despite their strong belief in their traditions. Here is Malengdit explaining for his son that the lion did not harm him because they have a treaty with lions.

"..So you see, Bol, my son, your mother's word is correct. It is good that you have now seen with your eyes what we elders keep telling you educated youth about the powers of our ancestral spirits... that lion did not come to you for nothing ... that lion had a massage (Cry of the Owl, P.25).

One of the areas in Deng's, text where intertextuality is at work, is the recurrence of expressions, rhythms and resonance of the Africans' lamentation under the curse which shuttered the national
self. Achebe's expressions as "The white man came to our very country and we fell apart ..." in Things fall Apart, are being echoed in Deng's novel:

Northerners and Southerners agreed on a unanimous Declaration of Independence by Parliament. But things soon began to fall apart (ibid, P. 45).

The above extract is from an episode in the novel echoing the history of the Sudanese nation after independence. The history is read from the internal life of Dinka, the same as Achebe’s ‘minuting’ the history of Nigeria in Umufia. Hence, Deng is repeating Achebe's topic, ideas and style to attain a mode of thinking about history.

5.3.2 Resounding of Dinka 'Orature'

The novel is made up of five parts; setting, genesis, growth, service and action. The first two parts show a great deal of the author's inclination to resound the Dinka's floating literature. The scenes and events are curried out and told on a contrapuntal of incantations and cantatas of kujur, hymns, religious songs, and lyrics
rooted in Dinka life. Table (5.3.2) shows the presence of three types of oral folklores.

<table>
<thead>
<tr>
<th>Type of Orature</th>
<th>Number</th>
<th>Distribution in the Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cantatas</td>
<td>5</td>
<td>Setting 4/ Genesis 1</td>
</tr>
<tr>
<td>Lyrics</td>
<td>9</td>
<td>Genesis 9</td>
</tr>
<tr>
<td>Hymns and songs</td>
<td>5</td>
<td>Genesis 4/ Action 1</td>
</tr>
</tbody>
</table>

**Table (5.3.2): The Presence of Three Folkloric Elements**

Cantatas function in the plot by flashbacking the background of events. They, also, have thematic functions; reviving the mythological world of the Dinka and their pagan life. This is one example of cantata.

"you of my forefathers" he said in the prayers that accompanied his hymn. Whatever the Owl is crying about divert it from my people. We have only recently fought with the Arabs and knowing them as I do, they will be back for vengeance...(ibid,P.46).

Chants are resounded as reflections of the misery of Dinka people and, in the same time, as a celebration of their life. Through these chants the Dinka man's reaction to nature, love and hatred are
depicted. There are love songs, war songs, ox songs, initiation songs, etc, recalled to contribute to the plot. The following are some lines from a lyric.

Brown baby, brown baby your mother was
bedeviled by the Arabs,
But she was not forsaken by the Dinka.
Born in tragedy, you are a child of destiny
Smile, but do not attract the evil eye (ibid, P.51).

5.3.3 Rereading History

The novel is composed fragments of the history of the Sudan. It evinces a dramatization of historical events. Characters are cast in the roles of historical political leaders and others in the roles of symbols of people who carried out deeds in the past life. To achieve this strategy of re-historicization, the novel is opened with the situation of the country after the 'April Uprising' of 1984, and flash backed to the beginning of the conflict in the days of 'slave-raiding'.

Histories are presented from the points of view of different characters and are ‘minuted’ to the internal world of the Dinka. In so doing, the author fuses the history in the world of fiction and makes the fictitious characters participate in the making of history. In the following extract, chief Malengdit is telling his dream.
'It was my father who spoke first ... we have been watching over the affairs of your world and have been deeply distressed by the changes we have observed. Our people have been transformed by foreign powers (Cry of the Owl, P.36).

These historical events are recalled and presented through different narrative strategies for didactical purposes. That is to seek ways of feedback for the socio-political problems of the country. Moreover, the author attempts to manifest an alternative reading for the written history of Sudan or at least a vision on it.

5.3.4 Fusion of Traditional Literary Forms
5.3.4.1 Tragic Actants and Performances

The plot introduces some tragic scenes as when it reaches a peak at which the characters are brought together and face a series of revelations of secrets. This tragic scene is dominated by the central characters headed by the hero Elias.

The tragic traits of Elias’s acting appear when he hears that his patron’s brother is assuming his biological fatherhood of him as a result of having raped Elias’s mother during the days of slave-raiding. Elias gets in a shock and urged to trace the course of his life
to searching facts about his identity. He performs the following monologue:

“Well, that should really do it.” He thought to himself. “How can I acknowledge as my father a man who had so cruelly victimized my own family?” (Cry of the Owl, P. 347).

Elias pursues the truth of his life from his mother. It is the truth about his birth and his biological father, which might mean very much to him at his current social position. He, by the revelation of this fact, suffers an Oedipal sense that his biological father is the man he hates a lot and his lover Fadheela with whom he has had an illegal child is non other than a sister of him and, as though, his platonic love is an experience of incest. However, the plot progresses beyond the tragic limits and introduces a kind of double-story as Fadheela is discovered to be a step-daughter of Mohammed and her brother Baraka, the political enemy of Elias who used to oppose Elias’s marriage to his sister (Fadheela), is discovered to be Elias's lost brother, Achuel. This situation brings Elias to fortune after the misfortune (flouting the Aristotelian tragic plot). Elias struggles in investigating these facts about his life starting with asking his mother:
“Mother, there is a reason to believe that I have heard only part of the story. The most critical part, at least as far as I am concerned, has apparently remained a well-guarded secret” (ibid, P.348).

Another tragic actant is Elias’s mother, Aluel, who doubly pays the price of this tragedy, at least from her own point of view, as she undergoes the punishment of the ancestors for hiding the secret. She performs the tragic lament when her son investigates her about his true fatherhood which she has suppressed for more than thirty years. This suppression of the secret is a kind of hamartia. She is made to collapse and downfalls as she at the beginning used to exalt over the ancestral will.

Oh! Oh! I am destroyed,” she cried “The Arab has taken the last breath of my life. Oh! My God, Oh spirits of our ancestors, what have I done to deserve all this?” (ibid, P. 349).

The Arab Mohammed in his turn is a tragic actant and he gets included in these deeds of hamartia. He suppresses the fact that Fadheela is not his daughter and reveals his fatherhood to Elias to fault the marriage of Elias and Fadheela. However, this leads to the discovery of Fadheel’s true fatherhood and helps completing the
marriage. The case of Mohamed shows a complete fusion of the tragic elements as he is not brought to face these revelations on this implied stage with the rest. In stead, his performance is retold by his brother Ali who tells the people how Fadheela’s mother faces Mohammed with the hidden truth:

“Any way, after I had made my statement, Fadheela’s mother suddenly surprised us all by breaking down and saying...You know the truth, why not admit it? You know Fadheela is not your daughter! (ibid, P. 354).

5.3.4.2 An Epical Hero in Beneath

The epical elements in the novel are amply fused with other elements as historical and tragic: it is epical in its celebration of the Dinka’s culture and heritage and in the revival of the history from the inside of the Dinka tribe. But Madit’s character stands beyond the scene as a unique embodiment of this epical heroism. In spite of the limitedness of his role as an actant compared to that of Elias, his performance has a special signification. He achieves epical traits in both his acting and his character.

Firstly, he is made to bear the suffering of the Dinka, physically and psychologically through his lameness which is caused by the slave-raiders, yet he lives distinguished among his peers. This
experience causes his struggle between the sense of inferiority and the inclination to realize his essence in such a sensitive community. He chants reflecting that in a self-expressive language:

_I am a lad afflicted with tragedy_  
*When I hear the drums beat,*  
_I wonder whether to sleep or go;_  
*Then I go and wonder whether to watch or dance._  
*With a hip which barking dogs call that of a hyena*  
_Should I hide myself from the girls*  
(_ibid, P. 85)._  

Secondly, he is courageous, since his childhood and when he gets ‘initiated’ for the leadership of his age-group he endures the painful process with a great courage. He evinces his pride in his chants showing that he is the man of the tribe:

_The eldest son of the chief does not fear the knife!_  
*_Even if my veins should pour blood like a broken dam*  
_I will not accept the shame of remaining a boy_  
(_ibid, P.110)._  

Thirdly, he abandons his people and sacrifices his platonic love to Ajak for the cause of his own self-esteem when Ajak discovers his epilepsy. He abandons everything: the tribe for whose leadership
he has endured the initiation, his tribal personality for its paraphernalia he has worn a large ivory bangle and ostrich feather, and his love to Ajk for which he has competed fiercely with Lith. He decides to stand independent of the world of his people.

When he woke in the middle of the night, he slowly recollected what had happened and then grabbed his spears to leave. People tried to persuade him to stay for the morning, but he refused (ibid, P.120).

Finally, he achieves the speech of an epic hero, when he tells the story of his life and the wrong deeds he commit to make money, his several journeys to Europe with the alias name Al-Toum Hasab Al-Rasoul. He tells the court about that, assuming a smart mind. But Madit is an embodiment of Dinka life in its dynamic nature and the history of shattering between the world of Negroes and that of the Arabs, which the author reflects in his works in non literary genres. Madit’s life, then, is an allegory of the exodus of Dinka as he travels to the extreme northern pole of the world, and he gets married to an Egyptian woman jumping over the limits of race and religion. He speaks to the court on his trial:

I have lived with affliction all my life. It is the indignity I suffered in the tribe on account of which forced me to migrate to the North. I changed my
name in order to be anonymous and forgot my past (ibid, P. 305).

5.3.5 Stylistic Evidence of Forms Fusion

In the novel in question, the stylistic features are suggestive of a plural text of a well-achieved type. Whereas some stylistic choices maintain the formal characteristics of a realistic novel, others are reminiscent of dramatic diction, and yet some others are poetic (in the sense of poetry). However, these various stylistic features are amalgamated in the text, achieving a defamiliarized use of language. The following extracts are two examples of the areas where this property of the text is remarkable.

1 As they drove through Dinka land, their truck announced their approach with the roar of the engine and thick dust rising up to the sky. 2 Dogs and children from villages along the road ran toward them and chased after the passing vehicle, an opportunity that rarely came their way. 3 As it was still the dry season, most of the wild life had migrated and left behind a wasteland, shimmering with mirages that shot the tall slender figures of the Dinka and their herds into the sky line. 4 Exhausted by the heat, people clustered in huts or under trees as if to hibernate for the season and preserve energies for the toil of the rainy season, when
they once more burst forth with activity to cultivate the land.

5 As they got closer and closer to his village, Elias’s heart beat faster. 6 How was his father? 7 Was he really dying? 8 Might he already be dead? 9 Oh, what a thought! 10 What would he do?

11 As though to distract himself, his mind flew back to the Assembly scene he had left behind, the racial tensions that underlay is political currents, and his brief encounter with Baraka Mohamed. 12 The name of his village helped induce this flashback, for it was called Dak-Jur- “where the Arabs were tired out”- because oral history had it that it was here that the Dinka had taken a firm stand against the Arab slave raiders and forced them to retreat and eventually withdraw (Cry of the Owl, PP. 17-18).

In the above passage, the sequence of the sentences from 3 to 5, with the temporal order of the actions they report, is a conventional grammatical pattern in of novelistic narration. However, the semantic devices contained in these sentences give the flavor of an epic. This appears through the choice of descriptive items which denote the author's celebrating the people and the environment he describes: the balancing of dogs and children makes an extra-meaning from the proposition being conveyed and the preference of the general term passing vehicle to the specific vehicle type, e.g.
Jeep, is an under-lexicalization of term to suit the mental property of the watchers (dogs and children). Also, the semantic field wild life (in 3), is a positive under-lexicalization to cover broader expectations about the wild nature of the place than to count the species. Yet, this is supported by the choice of migrated which excludes the sense of desert which would be conveyed in wasteland, if another candidate word like 'died' was used. In addition, this celebration of Dinka people's life is promoted by the descriptive phrases and words as tall slender figures and the pictorial vocabulary items as shot...to the skyline, again in 3. More salient epical features is the recall of the past experiences of Dinka war (in 12) with reference to the oral history record as a witness.

However, in the same passage the internal monologue on the part of Elias and the reflection of his emotions in the sentences from 5 to 11, are redolent of lyrical traits. The pseudo-questions (6,7,8,9 & 10), the expressions of the mental situation as heart beat, his mind and the paralinguistic expression Oh (in 9), all evocate the sense of lyrical reflections.

The following extract exemplifies one area of those which give the novel some characteristics of a myth. Nevertheless, this mythical diction is fused in the realistic narration through the author's evaluative phrases which exhibit the scene.

1 The ritual was performed again and again; it was not until the fourth time that the desired result was achieved – both halves landed upwards. 2 “Thithiye,
thithiey”they all reacted in a chorus of gratitude to their Lord. 3 After blessing Malengdit with both halves of the cucumber, the sacrifice was declared a success and prospects for the chief’s recovery were believed to have been considerably enhanced, even though of course no one could speak conclusively for God, the deities and the ancestors.

4 The festivities of the sacrifice were barely over when the clouds began to gradually form and by and by the late afternoon, the world was suddenly covered by the shadow of a thick mass blocking the sun. 5 It was close to the beginning of the rainy season, but the optimists who would have expected the sacrifice to be blessed by the heavenly Fathers could not expose their secret hopes that it might rain. 6 With the clouds spreading like heavy smoke in the sky and beginning to roar and thunder with mighty voices of the Spiritual Kingdom, it soon became obvious that God and the spirits above were responding to the call of the ants, the human, below. 7 As the cool breeze that announced the imminence of a downpour started to blow, the village went into frantic tempo as people rushed about moving their belongings into huts and cattle byres (Cry of the Owl, P.30).

The author is referring to the Dinka mythology in the passage above, revealing their having different senses of the divine-being:
God, spirits, Lord, deities and Fathers (in 3) who are acknowledged the divine property without prejudice. The influence of these concepts on Dinka life is great, but the appearance of this influence on the text is an evidential matter. The text is replete with religious and mythical vocabulary as sacrifice, ritual, deities and fathers (in 3) as a result of the nature of the scene being told; however the author’s reaction to these religious and mythical worlds is not passive. He seems so in his phrases and words which pass value-judgment as closer to the rainy season and optimists (in 5) which are putting contrastive ideas about the reason of the rain. Also, he signalizes his vision on the success of the sacrifice with those of the believers (in sentence 6) through modality as in heavy clouds, mighty voices and obvious. Moreover, his thematizing the local ritual expression thithiey (in 2), through foregrounding it in the opening of the sentence, is suggestive of his evaluation. In doing so, the author is evoking to counter-views on the mythical world of the Dinka.

5.4 The Discursive Presentation of Events: Plot & Causality

There are three events in the novel which develop the pillar of the course of life of the hero, Elias. In their natural temporal order, they are: his birth during the days of slave-raiding, his meeting with Ali (the Muslim Arab who patronized him) and his proposal to marry his patron’s nephew Fadheela. The presentation of these
events in the plot does not change in temporal sequence as far as it
does in complexity of the causal relation between them. They, in as
much as the Sudanese social history is concerned, are somewhat
factual and not merely figments. However, the bringing together of
them all in the chain of someone’s life experience is the line of
interplay between history and fiction. So, what makes the literary
meaning is the causal relation established between these events.

The birth of Elias is presented accompanied by divine hints
about the existence of a hidden secret. He is made to live his life as a
Dinka and a son of Chief Malengdit, hates the Arabs, because they
captured his mother before his birth. Yet he adopts to be patronized
by the Arab officer, Ali and gets adapted to the Arab environment to
the extent he loves his patron’s nephew and proposes to marry her.
In this way Elias has been seeing his life and for more than thirty
years, but in an advanced point in the plot he gets confronted with
the fact that he is a son of Mohammed, his patron Ali is biologically
his uncle and hence Fadheela with whom he has had an illegal child
is his sister and, as though he undergoes the feeling of having been
in an incestuous relationship. This re-identification of Elias is
presented in an internal flashback on the part of Mohammed, who
assumed Elias’s fatherhood to oppose Elias’s marriage to his
daughter Fadheela, and it is revealed true. The rising of this fact
depends completely on the marriage proposal, because Mohammed
might have not revealed it except for such a reason. But, the meeting
of Elias and Ali, though happens accidentally, is the only way to bind Elias with his birth and to achieve the coherence of the story.

The complexity of these events and the interdependence between them weakens their causal relations with other expectations in the plot. Elias’s meeting with Ali and then his long life among Muslims and the pressures upon him to join Islam came to nothing. His Christianity stands in the face of his marriage, yet he adamantly refuses to become a Muslim. However, the marriage is attained, in the end, independently of this expectation. Also, the discovery of his biological father is passive on his existing parental relations and the fatherhood of Malengdit. This point evokes a theory of identity that people’s identity is their present not their past; it is the present which creates the past, not the reverse. Malengdit himself stresses this theory:

“Bol, my son, life is the creation of God; using the father and mother as mere tools of his work. God is the true Father and Mother of every human being”
(Cry of the Owl, P.350).

This representation of events is influenced by forces from two directions; the demand of making meaning and keeping the novel’s coherence and the didactical message the novel sends. Firstly, Elias must undergo the experience of racial and religious indignation through his proposal to marry Fadheela and at the same time
something must happen in order for this marriage to be attained; that is the discovery of Elias’s Northern roots. However, there is no way for incestuous marriage, another secret must be lying in Fadheela’s life and that was her fatherhood to another man. Secondly, Elias must admit living with this sequence of shocks and challenges to achieve his goals; he must change the way he sees the Arabs and understand that he hates them as slave-raiders, racists, etc. so he lives in the North with a kind family without knowing that it relates to the same man who enslaved his mother, nor that he himself is ethnically Arab. Presenting this complexity, the novel presents the people’s life that is a result of a curse in the very past time- the curse of the owl which shattered the people’s identity.

5.5 Summary

In this chapter, the researcher analyses and discusses some linguistic and nonlinguistic techniques of the defamiliarized use of language in Deng's (1989) *Cry of the Owl* and the relation of these kinds of techniques with the ideologies the novel informs.

The way language is used by Deng in this novel signifies very much of his belief-system; it is through the stylistic choices, the framing of dialogues, the formal experimentations and the strategies of narrative discourse.
Chapter VI
Summary, Conclusions & Recommendations

6.0 Introduction

In this conclusive chapter, the researcher presents a summary and concludes the discussion of the relations between language, literature and society and the way Deng's novel Cry of the Owl shows an experimentation of exploitation of language abilities for social aims and the relationships of the mutual reshaping between language and these societal determinants. He also recommends for further studies in this area.

6.1 Summary

A very fertile and broad ground for the linguistic study of the way people verbalize their mental worlds and project their social life could inarguably be successfully sought in the literary use of language. Unrestrictedly of course, African people's socio-historical experiences and the repercussions of the fuzzy history they passed through for their literary writing offer amply thorough sociolinguistic evidences. The colonial period had its inputs which catalyzed the revolutionary African literature in its shape of the 20th century when literary language has become the tool of protest
against the colonial power and then a tool of cultural pedagogy in the African societies struggling towards the modernity.

These socio-political situations have been throwing their shades on the intellectual discourse of African elites and artists. The Pan-Africanists' discourse was shaped by the need and desire to recollect the national self of the shuttered Africans. However, the poetic school Negritude tends to voice out feelings and affections about the problem of the hierarchy of color: poets reflecting their blackness as affliction and a curse on them (the curse of *Ham*) through their existence in a world surrounded by people of lighter colors, and other poets seeking a counter-discourse to the European philosophies of human colors and intellectual triumph for the Negro man's mentality. The influences of these movements on the African literary discourse, particularly the novelistic, are still great even to the contemporary stage. That has rewarded the African novel its rising to the social life stance and its uniqueness in achieving the formal classification of social, political, historical, autobiographical, epical, etc. novels. Thus, race, color, culture, religion, politics, economy, and even discourse itself are all nuclear and essential in the African novel.

In the same century (the 20th century), the world of fiction was boiling with the discussion of whether fiction is to be purged of the human and social elements and guarded as a pure artifice. Contrarily, the novel which addresses social issues, for some great literary theorists, is considered as rises from the social myth to
everyday social reality. However, this chaos has drowned itself in a new era of fictional understanding that the novel is not passive to the social life's meanings, surely in spite of having its own independent world. We as readers, in so far as our right is concerned, have much about our life to seek in the novels we read and very much to contribute to their meaningfulness.

Similarly and connectedly, the literary theory and the linguistic theory passed over a period of struggle, each to realize its autonomous province. Whereas literary criticism pursues analytical tools that are authentic and independent of any other disciplines, linguistics fought to enclose itself to the surface structural evidences in the study of language. However, both literary critics and linguists throughout the 20th century managed to defeat the sense of reluctance about trespassing in the land of each other and many areas of common concern arose. The understanding of language as a social phenomenon has become a focal point in linguistics and the linguistic evidences of the literary language use have come to engage the literary critical thinking. Consequently, the study of style has grown to become the analysis of social inputs to language use in literary and non-literary situations.

In the late 20th century, the concern in linguistic analysis has shifted from the sentence to the text as the nuclear unit of grammatical analysis. The text has come to be studied as a communicative situation conditioned by its social meaningfulness. Functional Linguistics, in its thorough contributions to text-
linguistics, has given birth to the linguistic stylistics as a development for style-study: the study of stylistic devices with concentration on their linguistic and sociolinguistic functions. Literary criticism, then, is not something far from linguistic practices and it is rather beneficial that the linguistic apparatuses of practical analysis are to be utilized in the study of literature. The dream of a linguistic criticism of literature has come true; the critical approach to the literary discourse giving the priority to the linguistic evidences emerge in the body of the text and taking in consideration the social aspects of the text.

The present study has been a pursuit of the linguistic devices in Deng's novel *Cry of the Owl* and the ways of deployment of these devices for social sakes. By means of digging some areas where defamiliarized uses of language are remarkable, proofs have been attained about the social significations of these linguistic techniques and stylistic devices.

The description of places evinces the author's implementation of semantic grids that in addition to meeting the narrative strategies and the intended aesthetic patterns indicate the author's ideologies about both the fictitious and the real worlds. This considerable number of descriptive items, metaphorical phrases, similes and imaging is suggestive of the author's attitudes towards the places he describes together with their inhabitants as fictitious objects of narration and as real objects of exposition.
The various techniques of dialogue show the author's intentions to embody some voices and counteract to others in conversations about different issues. These voices address socio-political problems that revolve in the world of the novel however they mirror very much of the situation in the real world. The dialogic structures in the novel include the author's own voice interacting with the voices of the characters through parentheses and through parody of style in many areas of characters' speech. This picture as a whole is an achievement of the polyphonic nature of the novel.

But, the textual structure of the novel does not take the shape of a hegemonic text; rather it is a composite of variety of registers and literary forms and it shows recourse to, and echoing of, previous literatures and tribal folklores. It is historical in its recalling historical events and reference to historical deeds in addition to the conventional diction of writing histories. The elements of an epic are remarkably relevant too: the celebrative language, the personal elements sensed in the authorial voice and the expositional style of narration. In addition, some areas in the plot and some characters as actants show conventional tragic traits. These strategies of writing are evidences of the author's cognitive system which feeds his ideology.

The narrative discourse which brings all these strategies into a coherent whole is significant in itself. These fragments of plot are bound together for the cause of the thematic ends. The development of the events towards the end is achieved through the movement of
the s/he-figure through the story time. This reliance on time saves the novel its realistic meaning for the historical socio-political problem in the real world.

6.2 Conclusion

Language use, particularly the technically-termed literary, is in most a deployment of sets of techniques and styles that the Russian formalists refer to as defamiliarization. Then in this age of modernism when literature has come to directly address social issues and rise to the everyday life complexities, the more this defamiliarized use of language grows parallels to these social sakes, the more these techniques indicate various personal elements. However, this is not the whole story as the process of writing embodies two related ideas that explain the nature of literary language: intertextuality as the tendency to build meanings on the scaffolds of already-existing ones and defamiliarization as the desire to escape the conventions for the sake of producing innovative meanings. The modern novel- as exemplified by Cry of the Owl-proof's the simultaneity of these two processes through its reproduction of the literary formal traditions on the one hand and breaching the generic conventions on the other.

The novelistic style of writing is greatly influenced by forces from various sources: the author's intentions and beliefs and his
world-view about his subject matter orient his stylistic choices, but his available linguistic and cognitive systems are inevitable variables. These are added to the author's expectations about his mock-reader's thinking with regard to the premise that a novel is a communication between them through fiction.

The study of language in terms of these properties, which are prominent in literary use, needs focusing on style of writing. Style in its broadest sense covers the ways of using language, however strictly and for different analytical purposes linguists might tend to hold various technical sense of the idea. But, without much prejudice, the closer sense of style to the language use might accommodate the various strategies of writers in incorporating what is available from the matrix of the language they utilize for communicative purposes. Thence, Sklovsky's (1917) defamiliarization, which has the most to do with literary use of language, is actually defined in terms of styles and techniques in the broadest senses.

But, defamiliarization as a tool for linguistic analysis- at least in the contemporary age of linguistics- is not restricted to the literary use. In fact, as literary criticism makes use of many linguistic apparatuses to the extent that Culler (1981) repeats that criticism is a pursuit of signs, nothing could stand in the face of linguistics to seek analytical ideas in the province of literary study. This is since the common objective is the invention of tools for the analysis of language.
6.3 Recommendations

Fore further studies in the same vein, the researcher recommends the following:

I. The concepts; style, register, form and genre whatever problems of definition they pose, are inevitable in the analysis of language use.

II. It is very useful to treat literary criticism as a great deal of awareness of linguistic signs and the evidences, which these signs carry, about the communicative meanings of the literary texts they occupy.

III. For a literary analysis to embody considerations of social aspects, the recourse to the modern branches of sociolinguistics is required. A field like ethnography of communication, for example, could provide a ground for the study of the relations between literature and the ethnicity.
Bibliography


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The dialogue of Osman and Elias

Osman sipped the drink and breathing out rather heavily, looked as though he was deliberately getting himself into a state of rapid self-liberation. But it was not an obnoxious condition, merely more of the extroverted character he had already displayed.

"Well, officer, I do not know whether I would qualify for what you might call moderation" Osman said in his newly induced mood. "But I find myself sick and tired of these so-called holy men who come to the west and preach against alcohol while they commit worse crimes against humanity. It's as though they believe they can deceive the Almighty into thinking that they are innocent, even virtuous, because they do not drink. I tell you, they are among the things that drive me to drink".

"well, as I said, far from prohibiting merisa, for us God and the ancestors expect to be honored with beer on special occasions and, in any case, always receive a share of libation on any festive occasions of beer drinking" Elias explained as though to encourage Osman to feel at home with him. "You must first pour some drops on the ground before you proceed to drink".

"Now, that is the religion in which I would find devotion” remarked Osman "What do you call the religion of your people?

"It does not have a special name” explained Elias "It is part of a way of life and it touches virtually all aspects of living. It is like asking a people what they call their culture. A culture is the people and so as their religious beliefs and practices”.

"It sounds good to me” said Osman " as long as someone who believes himself to be Gods spokesman does not come to tell me what that culture is supposed to be, instead of what it is and has been for ages. Often, while posing as the mouthpiece for God, they bleed the poor innocent people to death with exploitation" Turning to the group as a whole , he went on" in the name of God, can anyone of you honest men here tell me what the big shots whose families lead the religious sects do for a living.? Let's go even further back can
you tell me what their fathers and grandfathers did for living? I'll tell you: they made the poor ignorant masses toil the land for them in superstitious belief that they would be blessed and guaranteed heaven after death. That is, if they did not exert contributions which the poor could ill afford, but which all combined made their masters millionaires before our language knew that figure in counting. As you know, we still do not have the word, even in Arabic, only an adopted version of the English word"(Cry of the Owl, P.185).